Shepp's World's Fair Photographed

Containing Photographs of the World's Columbian Exposition

Digitized by the Internet Archive
in 2017 with funding from
Getty Research Institute

https://archive.org/details/sheppsworldsfair00shep_0

33L1C

Shepp's

World's Fair Photographed.

Being a

Collection of Original Copyrighted Photographs

Authorized and Permitted by

The Management of the World's Columbian Exposition,

Consisting of

Photographs of the Original Buildings; The State Buildings; the Buildings of Foreign Nations; The Court of Honor; Exhibits; The War-Ship Illinois; The Lagoon; Temples; Pavilions; Gardens; Fountains; Statues; The Midway Plaisance and its Scenes.

All Described in Crisp and Beautiful Language.

James W. Shepp and Daniel B. Shepp,

Authors of "Shepp's Photographs of the World," the most famous book of modern times.

. . . PUBLISHED BY .

GLOBE BIBLE PUBLISHING CO.,

358 Dearborn Street,
Chicago, Ill.

723 Chestnut Street,
Philadelphia, Pa.

Entered according to the Act of Congress, in the year 1893,

By D. B. SHEPP,

In the office of the Librarian of Congress, at Washington, D. C.

All rights reserved.

The Illustrations in this Book are from original photographs, copyrighted by the World's Columbian Exposition. Copying them in any form is unlawful, and notice is hereby given that persons guilty of infringing on the copyright will be immediately prosecuted.

PRESS OF
ALFRED M. SLOCUM CO.
PHILADELPHIA, PA

THE GETTY CENTER
LIBRARY

WORLD'S COLUMBIAN EXPOSITION.

EXECUTIVE DEPARTMENT.

HARLOW N. HIGINBOTHAM, PRESIDENT.
FERDINAND W. PECK, VICE-PRESIDENT.
ROBERT A. WALLER, 2D VICE-PRESIDENT
HOWARD O. EDMONDS, SECRETARY.

CHICAGO, June 19th, 1893

The illustrations in this publication, issued by the Globe Bible Publishing Company of Chicago and Philadelphia are from original photographs of the World's Columbian Exposition, the use of which is authorized and permitted by the Exposition management.

H. N. Higinbotham

PRESIDENT.

PREFACE.

IN HIS BEAUTIFUL poem, "Locksley Hall," Lord Tennyson wrote of "The Parliament of Man, the Federation of the World."

This was then merely the poet's dream, a beautiful vision surely, but seemingly very far from realization. In the Polish language the words poet and prophet are synonymous, and Tennyson is hardly cold in his grave before the prophetic nature of his muse has become apparent. At Jackson Park, Chicago, for the first time in human history, mankind is called to gaze upon such a parliament, and such a federation, brought about by no mere law of necessity, welded by no political subtleties, but born of the development of civilization, and the growing feeling of human brotherhood. Not only have the seventeen Republics of the Western Hemisphere met in fraternal association but the hoary monarchies of Asia, the sturdy sovereignties of Europe, the barbarous tribes of Africa, the freedom-loving children of Australia, have all come to

"The Mother with the ever open doors,
The feet of many Nations on her floors,
And room for all the World about her knees."

Not empty-handed have they come, as mere holiday guests to gaze upon the ample stores of New World wealth, but with treasures such as Solomon in all his glory never saw, and of which neither Greece nor Rome, at the imperial height of their magnificence, ever dreamed. Each nation has become a revelation to the other. No nation can longer wrap the mantle of self-conceit about it and lie down to

pleasant dreams of superiority. Japan just emerged from the darkness of conservatism, her almond eyes still blinking at the new light of civilization pouring in upon her · like a flood, triumphantly shoulders France the Queen of Art, and spreads before the astonished gaze of mankind, artistic and horticultural miracles that any race might envy. Even turbulent Guatemala marks her taste and progress by a building so beautiful and novel as to wring homage from the most enlightened judges, while the pomp and glory of oriental architecture are rivalled by the faultless beauty of the interiors of the buildings of Norway and Sweden. Each nation cannot fail to be proud of the other, and the United States of America proud of them all.

Why have the nations answered our call with such unanimity, and what makes this country a peculiarly felicitous meeting-place? It is because of the general feeling that the United States of America is the World's big brother, that in the veins of this nation flows the blood of all the races of the earth, and that here the wanderer from the most distant shores may feel at home. That the starry banner guarantees to all the right of "life, liberty and the pursuit of happiness." That here Old World feuds are buried and a new order of universal friendship and hospitality is established.

Since 1780, fifteen and a half millions of the population of the older countries have arrived on these shores, as immigrants, and all have found warm welcome and unfettered opportunity. Here the Englishman finds a greater England. He may travel three thousand miles continuously to find his language spoken and his law revered by happy millions. Here the Irishman finds the Home Rule; for which he craves, and the Scotchman has a better chance to exercise the splendid qualities of his race than in his own noble but sterile land. The German finds in this new fatherland all and more than his own country could supply, and sees on the glory roll of Columbia's history Teutonic names shining with resplendent lustre. The Frenchman, always striving after an ideal liberty, finds it here, and in the development of this sister Republic fondly dreams he sees the future of his own beloved land.

We might catalogue the nations of the earth, and, standing on the highest pinnacles of the Rocky Mountains, call the long roll in tones of thunder, and from some corner of this great land some voice would cry "Here!" as the name of each nation was called. At Babel, God spake the nations apart, and put strange language in their lips that they might dwell asunder. Here he has called them together again and, under the sacred flag of Liberty, made them one.

What has the United States done to receive this glorious gathering? Jackson Park with its architectural splendors might be considered sufficient answer, but that is only part of the story. The city in which the Fair is placed is in itself the foremost wonder of the World. Though New York is indeed an imperial metropolis, and standing there at the gates of the Continent on Manhattan Island, she receives our guests with the dignity and grace of a queen, yet her dominions are too small and the needs of her teeming population too imperative to admit of the display and territory necessary for a great World's Fair. Again, it was not well that those who came to visit us should merely toy with the fringes of our National robe; they must see the nation itself in its homes, its cities, towns and villages. They must learn from our great railroad systems how our engineers have subdued nature to their will and triumphed over almost insurmountable obstacles, while all that human art and ingenuity could devise has been lavishly used for the safety and luxury of the traveling public. Chicago also supplies every requisite for such a celebration. With a population of over a million, in the centre of a vast railroad system stretching gigantic arms to the confines of the continent, washed by the waters of Lake Michigan, one in that mighty chain of lakes flung down like silver shields of sleeping gods in the midst of our wondrous land, palpitating with tremendous energy, and hot with a definite enthusiasm unknown to the cooler East, ambitious to excel, and willing to strain every nerve to win the crown of a world's approval and applause, with almost unlimited territory at her disposal, and a lavish disregard for money where local pride is concerned, she is certainly an ideal place in

which the Dream City of the Exposition should have birth. The city of Chicago contributed $5,000,000 toward the Fair, and $3,600,000 towards beautifying the city in readiness for the multitude of expected visitors. The police force has been reorganized and is equal to any body of public officers in the world, while her patrol system is a miracle of efficiency. The water of Lake Michigan, which forms the drinking supply of this great Western metropolis, is the seventh in the world as to purity, and only equalled in two cases on the Continent of America. Some have thought that this nervy Western city would impress its rawness on the Exposition, and thus disappoint the fastidious taste of European visitors. Far from this; with a self-abnegation not only remarkable but truly laudable, Chicago has cheerfully refrained from interference save only in such matters as would render secure the safety and comfort of the multitude. She feels that the true Exhibition is not to be found in Jackson Park alone, but that Chicago, and through her all the new cities of the West are brought into the full light of the World's criticism. She has approached and completed her task with a dignity and grace that has won a hearty burst of approval from the sunrise gates of Maine to California's sunset shores.

Now as to Jackson Park itself, this is the setting of the magnificent architectural jewels, shining in splendor before the astonished sight of mankind. Beneath that surface of undulating green and variegated foliage lies a tremulous pestilential swamp. To-day it is the Venice of the Western World, and when myriads of electric lights pierce night's sable mantle and shed their opalescent rays upon the sapphire waters of the lagoons, it presents a fairy scene of inexpressible splendor, reminding one of the gorgeous descriptions in the Arabian Nights when Haraun al Raschid was Caliph. Thirteen glorious structures of the beautiful tint of time-kissed ivory are mirrored in the deep waters and represent the contribution of the most generous government in the world to the grandest Exposition this planet has ever witnessed. Columns such as art-loving Greece and Rome, or Egypt under the Ptolomies, might have envied in vain, stretch in

graceful vistas between the buildings and their annexes, and statues rising proudly meet with unblinking eyes the mysterious light that modern science has placed in rivalry with the golden glory of the sun. The Court of Honor with its flashing fountains, the wooded island once a barren strip of sand protesting against the surrounding marshes are sights to dream of, not to tell. (Those who wrought these miracles must have been very near to God; such genius, such patience and such exquisite taste has been displayed, and in the remotest hamlet of the United States, the lesson of American skill they teach, must be felt and appreciated.) Northward we see the foreign settlement of nineteen beautiful structures, many of them fronting on Lake Michigan, and all of them gems of taste and architectural skill, while still farther north a glorious galaxy of forty State Buildings attest the deep interest taken by all parts of the country in this great Exposition. These are not by any means all of the lovely structures before us, but what we cannot describe in a preface, our book will describe for us in a fashion sure to fascinate all who read. Surely the United States has measured up to the full stature of the requirements of the world's host, and Chicago has been a worthy handmaid in the great plan.

Now as to the Fair. Who can describe the wonderful exhibits therein contained? The Corliss engine which created such wonder at the Centennial Exposition in 1876 was of only 5000 horse power, while the large engine in Machinery Hall is of 14,000 horse power, with supplementary engines, bringing the total up to 24,000 horse power, while the boilers are over 600 feet long. This is one of the initial facts of the Fair. All else is in proportion. Germany exhibits a marvellous 130 ton Krupp gun representing nearly $1,000,000 in value, while the other exhibits of the Fatherland, especially in the line of electricity, surpass in bulk and cleverness those of all other nations. France comes to us with her Gobelin Tapestries, her marvellous porcelain from the world-famous Sevres manufactory; pictures of great artistic and financial value and a bewildering assortment of other manufactures, dazzling, ingenious and beautiful, well worthy her artistic and industrial renown. Even Greece comes to us with delicate fabrics and still more important replicas of ancient statuary, and the wondrous

discovery by Schleimann at Mycenae. In fact, the nations have engaged in most generous rivalry, and the result is an indescribable treasure-trove of all that can please the eye or redound to the use of man.

We recall Whittier's lines in his Centennial Ode:

"Art and Nature met in truce,
And Beauty made the bride of use."

Surely this is true of the marvellous exhibitions at the Fair.

For pure pleasure seasoned with instruction we turn to the Midway Plaisance; here we are confronted with a medley of national amusements, and stand face to face with the homelike scenes of foreign life. A sliding railroad extends along the south of the Plaisance, and enables us to view at leisure village scenes of Dahomey, Germany, Austria, the Malay Archipelago, Egypt, Holland, Tunis, Java and Japan; while even the Esquimaux are represented by a collection of Iglóos, Kayacks, Oomiacks and all that goes to make up the outdoor and indoor outfit of the typical Innuit. Morocco, Pompeii and the Sandwich Islands greet each other across the centuries, while China, Tunis, Algiers, Egypt and Turkey offer spectacles of the forms in which their population seek employment. Nor is the Midway Plaisance destitute of mechanical wonders. The Ferris Wheel rises like a great animate skeleton; a captive balloon stimulates dreams of aerial navigation, while a natatorium invites to the cool embraces of the crystal element. The Tower of Babel introduces us to the dewy dayspring of the world's history, while modern glass factories present us with crystallized rainbows and other translucent and opalescent marvels infinitely fascinating. A trip along the Midway Plaisance is a liberal education in itself. One shoulders the world as he moves. The tongues of uncounted nations ripple forth the genial speech of welcome; all is gaiety, life and beauty. Removed from the humdrum of the outer world we are whirled along in a maelstrom of inexpressible delight, until we feel as though we had eaten of the fabled lotus and drifted into paradise while we slept. No one seeing the marvels congregated in Jackson Park could fail to cry, "Great is America and the glory thereof."

CONTENTS.

PAGE

Dedication of Exposition, October 22, 1892, ... 19
Opening Day, May 1, 1893, ... 21
Court of Honor, Looking West, ... 23
Statue of the "Republic," 25
Peristyle, ... 27
Columbus Quadriga, ... 29
Columbian Fountain, ... 31
Administration Building, ... 33
Looking East from Administration Building, ... 35
"Industry," South of Manufactures and Liberal Arts Building, 37
Southwest Corner Manufactures and Liberal Arts Building, 39
West Entrance Manufactures and Liberal Arts Building, . . 41
Manufactures and Liberal Arts Building, ... 43
Elevator, Manufactures and Liberal Arts Building, ... 45
Looking South from Roof of Manufactures and Liberal Arts Building, ... 47
Looking Southwest from Roof of Manufactures and Liberal Arts Building, ... 49
Looking West-Southwest from Roof of Manufactures and Liberal Arts Building, ... 51
Looking West from Roof of Manufactures and Liberal Arts Building, ... 53
Looking Northwest from Roof of Manufactures and Liberal Arts Building, ... 55
Search-Light, Roof of Manufactures and Liberal Arts Building, 57
Fireworks, No. 1, ... 59
Fireworks, No. 2, ... 61
Exhibits in Manufactures and Liberal Arts Building.
General Interior View, ... 63

PAGE

United States.
Cotton Goods, ... 65
Woolen Goods, ... 67
Fire-Arms, ... 69
Silverware, ... 71
Watches, ... 73
Umbrellas and Parasols, ... 75
Austria.
Pavilion, ... 77
General Interior, ... 79
Bohemian Glass, ... 81
Vases, "Liberty" and "Progress," 83
Denmark.
Pavilion, ... 85
General Interior, ... 87
France.
Pavilion, ... 89
Section of Pavilion, ... 91
Within the Pavilion, ... 93
Bronzes, ... 95
Drapery, ... 97
Furniture, ... 99
Silverware, ... 101
Sevres Vases, ... 103
Germany.
Pavilion, ... 105
Dress Goods, ... 107
Laces, ... 109
Porcelain, ... 111

CONTENTS.

PAGE

Ceramics, . . . 113
Toys, . . . 115
Great Britain.
Exposition Clock, . . . 117
Irish Spinning-Wheel, . . . 119
Royal Worcester, . . . 121
Wall Paper, . . . 123
India.
Art Work, . . . 125
Italy.
Pavilion, . . . 127
Norway.
General Interior, . . . 129
Art Work, . . . 131
Russia.
General Interior, . . . 133
Siam.
Pavilion, . . . 135
Switzerland.
Interior of Pavilion, . . . 137
Grand Basin.
Colonnade from the Grand Basin, . . . 139
Looking North from Colonnade, . . . 141
"Plenty," North Front Agricultural Building, . . . 143
Bridge and Administration Building from Agricultural Building, . . . 145
Agricultural Building, . . . 147
North Front Agricultural Building, . . . 149
"Four Nations," Agricultural Building, . . . 151
"Horses," Agricultural Building, . . . 153

Exhibits in Agricultural Building.
PAGE
General Interior, . . . 155
Colorado, . . . 157
Minnesota, . . . 159
New Jersey, . . . 161
Ohio, . . . 163
Pennsylvania, . . . 165
Wisconsin, . . . 167
Wyoming, . . . 169
Canada, Ontario, . . . 171
Canada, Northwest Territories, . . . 173
Cape of Good Hope, . . . 175
Cuba, . . . 177
Machinery Hall, . . . 179
East Entrance Machinery Hall, . . . 181
North Entrance Machinery Hall, . . . 183
Allis Engine, Machinery Hall, . . . 185
Switch-Board, Machinery Hall, . . . 187
Exhibits in Machinery Hall.
United States.
General View, . . . 189
Cotton Machines, . . . 191
Wood-working Machines, . . . 193
Germany.
Marine Engine, . . . 195
Great Britain.
Compound Engine, . . . 197
Triple Gas Engine, . . . 199
Transportation Building, . . . 201
Golden Door, Transportation Building, . . . 203

PAGE

Exhibits in Transportation Building.
General Interior View, . . . 205
France.
Railway Wheels, . . . 207
Italy.
Sicilian Cart, . . . 209
Mines and Mining Building, . . . 211
Exhibits in Mines and Mining Building.
General Interior, . . . 213
Idaho, . . . 215
Washington, . . . 217
Wyoming, . . . 219
Canada, . . . 221
Electricity Building, . . . 223
Exhibits in Electricity Building.
General Interior, . . . 225
United States.
Exhibit No. 1, . . . 227
Exhibit No. 2, . . . 229
France, . . . 231
Germany, . . . 233
Great Britain.
General View, . . . 235
Combined Engine and Dynamo, . . . 237
Wooded Island.
Looking South from Wooded Island, . . . 239
Boone and Crocket Club, . . . 241
Ho-o-den Palace, . . . 243
Japanese Tea-Garden, . . . 245
Horticultural Building, . . . 247

PAGE

East Entrance Horticultural Building, . . . 249
Exhibits in Horticultural Building.
California, . . . 251
Florida, . . . 253
Idaho, . . . 255
Illinois, . . . 257
Missouri, . . . 259
New York, . . . 261
Washington, . . . 263
Canada, . . . 265
Germany, . . . 267
Portugal, . . . 269
"Puck" Building, . . . 271
White Star Building and Woman's Building, . . . 273
Interior View White Star Building, . . . 275
59th Street Entrance, . . . 277
Woman's Building, . . . 279
Exhibits in Woman's Building.
Cincinnati Room, . . . 281
Kentucky Room, . . . 283
New York Room, . . . 285
Germany, . . . 287
Siam, . . . 289
Fisheries Building, . . . 291
South Portal, Fisheries Building, . . . 293
Exhibits in Fisheries Building.
United States, . . . 295
New South Wales, . . . 297
Art Building, . . . 299
United States Government Building, . . . 301

PAGE

Exhibits in United States Government Building.
Interior Department, . . . 303
Treasury Department, . . . 305
Smithsonian Institute, . . . 307
Convent of La Rabida, . . . 309
Krupp Building, . . . 311
Krupp Gun, . . . 313
Siam Exhibit—Forestry Building, . . . 315
Quebec Exhibit—Forestry Building, . . . 317
Anthropological.
Cliff-Dwellers, . . . 319
Ruins of Uxmal, . . . 321
Movable Sidewalk, . . . 323
Terminal Railway Building, . . . 325
Choral Hall, . . . 327
On the Beach, . . . 329
Battle-Ship "Illinois," . . . 331
Looking South along the Beach, . . . 333
Marine Café, . . . 335
Esquimau Village.
Group in Esquimau Village, . . . 337
Esquimau Hut, . . . 339
Viking Ship, . . . 341
Spanish Caravels.
Santa Maria, . . . 343
Nina, . . . 345
Pinta, . . . 347
State Buildings.
Arkansas, . . . 349
California, . . . 351
Interior View, . . . 353

PAGE

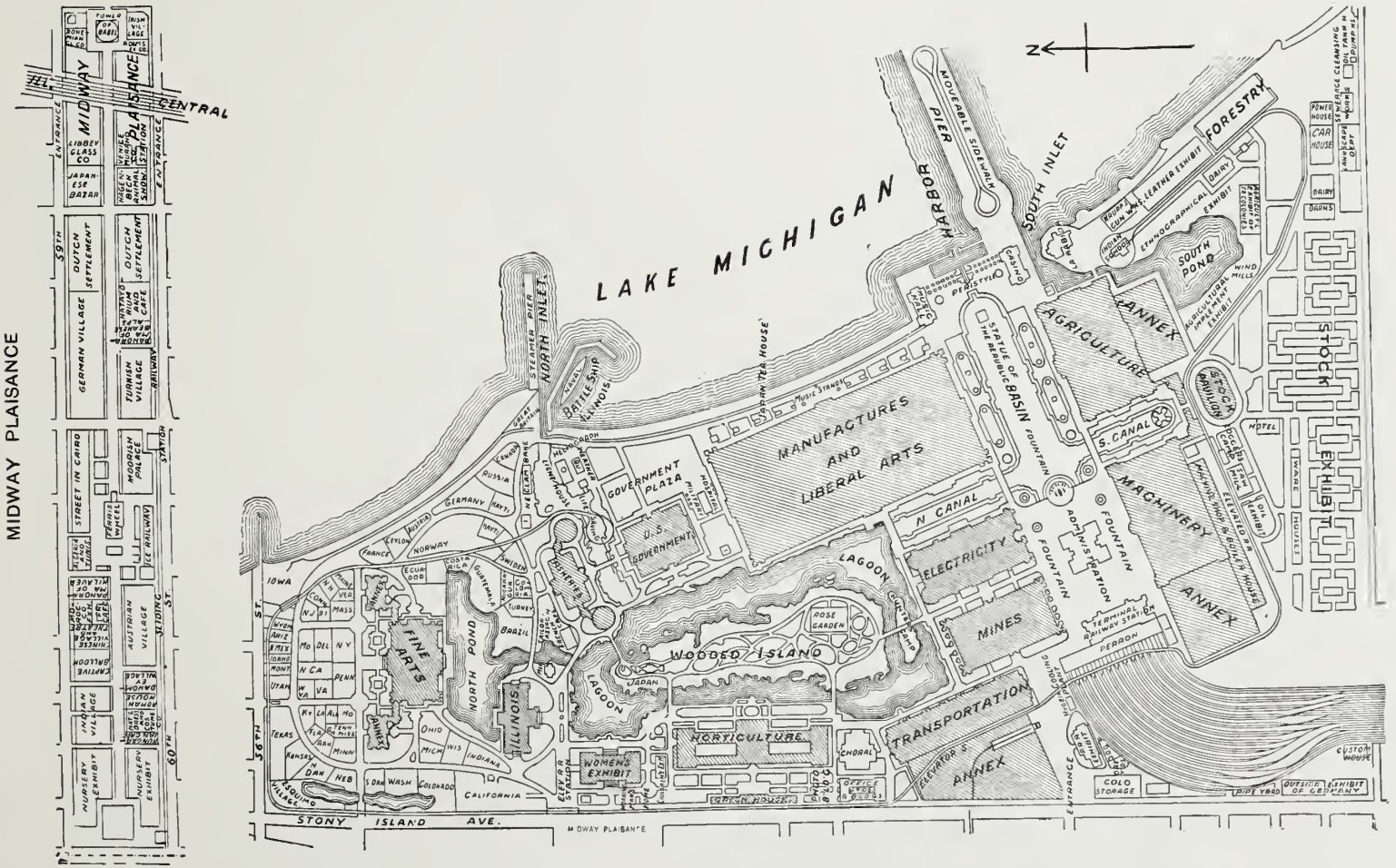
Reception-Room, . . . 355
Raisins, . . . 357
Oranges, . . . 359
Mining Exhibit, . . . 361
Colorado, . . . 363
Connecticut, . . . 365
Delaware, . . . 367
Florida, . . . 369
Idaho, . . . 371
Interior View, . . . 373
Illinois, . . . 375
Reception-Room, . . . 377
Agricultural Exhibit, . . . 379
Indiana, . . . 381
Iowa, . . . 383
Kansas, . . . 385
Kentucky, . . . 387
Louisiana, . . . 389
Maine, . . . 391
Maryland, . . . 393
Massachusetts, . . . 395
Michigan, . . . 397
Minnesota, . . . 399
Missouri, . . . 401
Montana, . . . 403
Nebraska, . . . 405
New Hampshire, . . . 407
New Jersey, . . . 409
New York, . . . 411
North Dakota, . . . 413

PAGE

Ohio, ... 415
Pennsylvania, ... 417
Reception-Room, ... 419
Liberty Bell, ... 421
Rhode Island, ... 423
South Dakota, ... 425
New Mexico, Arizona, Oklahoma, ... 427
Texas, ... 429
Utah, ... 431
Vermont, ... 433
Virginia, ... 435
Washington, ... 437
Interior View, ... 439
Timber, ... 441
West Virginia, ... 443
Wisconsin, ... 445
Foreign Buildings.
Brazil, ... 447
Coffee Garden, ... 449
Canada, ... 451
Ceylon, ... 453
Colombia, ... 455
Costa Rica, ... 457
France, ... 459
Germany, ... 461
Interior View, ... 463
Great Britain, ... 465
Guatemala, ... 467
Hayti, ... 469
India, ... 471

PAGE

New South Wales, ... 473
Interior View, ... 475
Norway, ... 477
Spain, ... 479
Sweden, ... 481
Turkey, ... 483
Venezuela, ... 485
Midway Plaisance
Irish Industrial Village, ... 487
In the Irish Village, ... 489
Hagenbeck's Animal Show, ... 491
Javanese Village, ... 493
Entrance to German Village, ... 495
Within the German Village, ... 497
Egyptian Obelisk, ... 499
Interior of Turkish Mosque, ... 501
Ferris Wheel, ... 503
Looking East from Ferris Wheel, ... 505
Street in Cairo, ... 507
Egyptian Wedding, ... 509
Group of Soudanese, ... 511
Dancers, Egyptian Theatre, ... 513
Algerian Theatre, ... 515
Algerian and Tunisian Village, ... 517
In the Austrian Village, ... 519
Chinese Theatre, ... 521
Alaskan Indians, ... 523
Captive Balloon, ... 525
Illinois Militia, ... 527
Princess Eulalie, ... 529


MIDWAY PLAISANCE
LAKE MICHIGAN
HARBOR
SOUTH INLET
NORTH INLET
MOVEABLE SIDEWALK
PIER
STEAMER PIER
BATTLE SHIP ILLINOIS
MANUFACTURES AND LIBERAL ARTS
AGRICULTURE
ANNEX
FORESTRY
SOUTH POND
STOCK PAVILION
STOCK
EXHIBIT
S. CANAL
N. CANAL
MACHINERY
ANNEX
ELECTRICITY
MINES
TRANSPORTATION
ANNEX
ADMINISTRATION
FOUNTAIN
STATUE OF THE REPUBLIC
BASIN FOUNTAIN
GOVERNMENT PLAZA
U.S. GOVERNMENTS
FISHERIES
FINE ARTS
NORTH POND
ILLINOIS
WOODED ISLAND
LAGOON
JAPAN
HORTICULTURE
WOMEN'S EXHIBIT
ROSE GARDEN
TERMINAL RAILWAY STATION
PERRON
CHORAL
GREEN HOUSES
COLD STORAGE
CUSTOM HOUSE
OUTSIDE EXHIBIT OF GERMANY
ETHNOGRAPHICAL EXHIBIT
LEATHER EXHIBIT
DAIRY
BARNS
POWER HOUSE
CAR HOUSE
MOTEL
CASINO
MUSIC STAND
HOOPER WAREHOUSE
PALESTINE
TERMINAL RAILWAY STATION
ELEVATED R.R.
STONY ISLAND AVE.
59TH ST.
60TH ST.
IOWA ST.
MIDWAY PLAISANCE
CENTRAL
ENTRANCE
GERMAN VILLAGE
DUTCH SETTLEMENT
TURKISH VILLAGE
RAILWAY
STREET IN CAIRO
MOORISH PALACE
AUSTRIAN VILLAGE
ICE RAILWAY
INDIAN VILLAGE
NURSERY
EXHIBIT
JAPANESE BAZAR
FERRIS WHEEL
FIRE ENGINE HOUSE
POST OFFICE
TUNNEL
ENTRANCE
ENTRANCE
ENTRANCE

DEDICATION OF EXPOSITION, OCTOBER 22, 1892.

Never in the history of the world has a sight more thrilling been presented to the gaze and understanding of man than that of the Dedication of the World's Columbian Exposition, October 20, 21, and 22, 1892. Great crowds flocked toward the Exposition grounds, making a continuous stream of humanity that surged in one great sentient, unbroken wave, only to divide around the magnificent structures that proudly lifted their ivory proportions skyward. A dream city was before them. The marvels of the Arabian Nights seemed removed from the realm of fiction and brought within the scope of sober reality. The impression then made on the minds of the people can never fade. The first day was devoted to a parade of the United States troops at Washington Park and to the inaugural reception in the Auditorium, at which Vice-President Morton was the guest of honor in President Harrison's place, whom recent bereavement prevented from attending. Members of the Cabinet, the Supreme Court, the Diplomatic Corps, and the Governors of the States were present. The second day was celebrated by a great civic parade, 80,000 men in line, and a reception to the military. The last day was the grand climax. Representatives of every civilized nation on the globe, many in the brilliant costumes of their native country, citizens from all the States of the Union, and even Indians from the plains, were present to behold the dedication of the great buildings of the Fair, and with astonished eyes to view the highest realization of development yet given to man, and that by a nation that had only 118 terraces of the great mountain of national progress. One hundred and fifty thousand persons gathered in the vast hall of the Manufactures and Liberal Arts Building. We cannot describe the exercises here, but when at the close the mighty multitude united in singing "America," when that marvellous volume of sound ascended from a grateful people to a listening God, tears glistened in thousands of eyes, and myriad hearts were full to bursting with the great strain of sustained enthusiasm. The evening was devoted to merry-making. Chicago put on her most brilliant appearance; almost every street was illuminated, and there was a magnificent display of fire-works, which would have delighted the population of a Chinese city, those master-hands at pyrotechnics.



Copyrighted by the World's Columbian Exposition.

Dedication of Exposition, October 22, 1892.

OPENING DAY, MAY 1, 1893.

The opening day of the World's Columbian Exposition was ushered in by lowering skies, yet a vast multitude assembled early to witness the ceremony. At high noon President Cleveland, attended by his Cabinet, appeared upon the grand stand erected in front of the great Administration Building and looked out upon the ocean of surging faces upturned in eager expectation. A shout of genuine welcome greeted him and the other notables, including the Duke DeVeragua who accompanied him. After the band had played the new Columbian march, Rev. Mr. Milburn, the blind Chaplain of the House of Representatives, stepped forward and offered a thrilling prayer of gratitude and thanksgiving. Miss Jessie Conthoul then read the Columbian Ode by W. A. Criffer. In a few strong, sensible words, in which all connected with the enterprise received a due share of praise, Director-General Davis then presented the Buildings to the President of the United States. Mr. Cleveland was then presented to the multitude, and in a clear, resonant voice made a short address, part of which is as follows: "Let us hold fast to the meaning that underlies this ceremony, and let us not lose the impressiveness of this moment. As by a touch the machinery that gives life to this vast Exhibition is now set in motion, so at the same instant, let our hopes and aspirations awaken forces which in all time to come shall influence the welfare, the dignity, and the freedom of mankind." As the last word fell from his lips, he moved forward and laid his finger on the electric key that started the great engine in Machinery Hall and thus called the Exposition into life. The veil fell from the golden statue of the Republic, fountains sent diamond jets high into the air, cannon thundered, myriads of gorgeous flags fluttered out upon the breeze, and with a mighty shout the great multitude caught the jubilee spirit. For full ten minutes the people cheered, and then a clear-voiced singer stepped forward and began to sing "America." Thousands caught up the refrain, and thus happily closed the opening ceremony for the morning. Returning from the scene every voice was lifted in praise of the marvels accomplished. Each seemed to have a personal share in the honor, and many a cheek was mantled with an exultant flush of pride, which was not only pardonable, but natural.



Copyrighted by the World's Columbian Exposition.

Opening Day, May 1, 1893.

COURT OF HONOR, LOOKING WEST.

From this elevation the first object that meets our view is the gilded statue of the "Republic" by Daniel French, rising out of the waters of the Grand Basin. Slightly toward the south the Agricultural Building looms up, crowned by Gaudet's statue of Diana. This figure once surmounted the tall tower of Madison Square Garden, New York, but it is seen to much better advantage here, as it is not so high up. The four pavilions of the same structure bear Martini's remarkable groups of the "Four Nations" four times repeated. The time allotted to the sculptor was so short that he could not make four distinct models, so he made all four figures from one living model, only making the heads different, and slightly changing the draperies. The central pediments have also characteristic groups by the same sculptor; close by, appears Machinery Hall, lying a little to the southwest, the tall towers of its entrance showing white against the sky, its colonnades reminding one of many of the buildings in old Seville, in Spain. There are more than seventeen figures of Victory on the towers, reproductions in copper by Wm. H. Mullin, and others on the pinnacles modeled by M. A. Waagen and Robert Kraus. On the pedestals there are ten figures of Science, and six of Invention, by the same sculptors. At the western end of the Basin we notice the Golden Dome of the Administration Building, and in front of it the Columbian Fountain, and the electric fountains on the two sides. Here the Basin spreads off into two arms, the North and South canals, which give the sheet of water the appearance of the plan of a church with nave and transepts. Northward from the Administration Building, that devoted to Mines and Mining comes into view, and close by the many-towered Electricity Building greets us with its curving arcades. The Manufactures and Liberal Arts Building, the largest in the world, as it is called, fills in a large part of the picture before us. The staff of which it is built is treated to represent marble, and the exterior is lavishly ornamented with symbolical figures. Not only are all the States of the Union represented here, but a great many foreign nations have wonderful exhibits. Even far Siam has a pavilion built by native workmen, and designed by a native artist. The facade is covered with gold-leaf. The pavilion is twenty-six feet square.



Copyrighted by the World's Columbian Exposition.

Court of Honor, Looking West.

STATUE OF THE "REPUBLIC.

At the end of the Grand Basin, opposite the Columbian Fountain, proudly rises the statue of the "Republic," by Daniel French, who won the medal in last year's Paris Salon for his splendid work, "Death and the Sculptor," a very rare instance of such an honor being granted an American sculptor for a purely American work. Sheer out of the water, a statue of the "Republic" rises to a height of sixty-five feet. It is a majestic figure of a woman so admirably proportioned that the mere size counts for little in the observer's mind. A laurel wreath crowns her stately head which the costly diadem of a sovereign could not so perfectly grace. Her face is full of power and repose. Not such repose as one sees in the awful visage of the Sphynx, its calm eyes looking out upon the Libyan sands, but the repose of certain force inherent in the nature of the god-like woman. No nobler idea could be conceived of the conscious yet gracious power of the great nation whose majesty the statue so well represents. The drapery is excellent, heavy yet gracefully, it falls to the feet in beautiful folds. The treatment of drapery is the hardest part of a sculptor's task, but Mr. French has succeeded in robing his "Republic" most fittingly. One of her strong and beautiful hands holds the flag furled around its staff, not flaunted in rivalry with the other nations. The top of the staff is adorned with the Liberty cap. The other hand holds the globe of dominion surmounted by an eagle with outspread wings, the emblem of America. We can never look upon the eagle without thinking of that great debate in Congress long ago when the question of a national ensign arose. Franklin wished it to be a rattlesnake, giving as his reason that it always warns before it strikes. Some other person wished it to be a turkey, because it is a native American bird, but after a debate of days the eagle was adopted, in spite of the fact that it was already the insignia of several other nations. So we have the eagle on our statue; rising there, massive, calm, serene, out of the clear blue water, it speaks a various language to all that gaze upon it. Even Greece, with her beautiful violet sky and exquisite color tone, could not furnish better surrounding for such a statue than the present site affords. With the lovely arch of the peristyle, crowned with the quadriga in the background, it is a sight for the gods.



Copyrighted by the World's Columbian Exposition.

Statue of the "Republic."

PERISTYLE.

The Peristyle is one of the crowning beauties of the Exposition; it connects Music Hall with the Casino, and lends an artistic finish to the Grand Basin, and the wonderful buildings around it. It gives one some idea of the beautiful architecture of ancient Greece and Rome, and while the American genius is said to be purely practical, it proves that the esthetic sense is by no means dormant. The magnitude of the work may be fully appreciated by viewing it from the lake; it is 500 feet long, and 150 feet high; yet, despite its vastness, its classic beauty is incontestable. The long rows of gleaming white pillars broken only by the Quadriga-crowned arch, in front of which the golden statue of Liberty, rising like a guardian goddess, forms a sight never to be forgotten; so perfect is the workmanship, and so harmonious the setting, that it seems as though the Exposition was made for it, and not that it was made for the Exposition. The blue of sky and water sets off its marble whiteness. In the pellucid floor of the Grand Basin it duplicates itself, and each pillar seems to tremble with joy at the contemplation of its own reflection; viewed in any light, it fascinates the gaze. The clouds that drift above it cast soft shadows on its noble front, and make even more pronounced its beautiful outline and grand proportions. Along the top there is a wide promenade, bordered by eighty-five statues of heroic size, which stand like sentinels looking out over the world's most wonderful creation. How sweet it is to think that great things and great thoughts cannot die; that out of the raw young life of the prairies should spring this lovely bit of Grecian genius! The triumphal arch in the centre of the Peristyle rises twenty feet above the promenade; its sides are ornamented with allegorical figures in relief, and it narrows at the top to form a pedestal fifty feet square, upon which the Columbus Quadriga is placed. Standing beside the Administration Building and looking eastward, the three greatest outdoor ornaments of the Exposition meet our view, the MacMonnaie ountain, the Statue of the Republic, and the Columbus Quadriga. The Peristyle has forty-eight pillars, representing the States and Territories of the Union. The figures over the columns are fourteen feet high, and the length of this lovely Grecian Colonnade is 243 feet. We never say good-bye to Greece and Rome.



Copyrighted oy the World's Columbian Exposition.

Peristyle.

COLUMBUS QUADRIGA.

The peristyle with its lofty, graceful, statue-crowned columns, is in itself beautiful, but its crowning glory is the arch at the eastern end of the Grand Basin, which in its turn is made more beautiful by the group known as the Columbus Quadriga, the joint work of Messrs. French and Potter, the figures being by the former and the horses by the latter. In the chariot, which is of classic mould, Columbus stands looking out into the far distance. His face bears traces of anxiety curbed by indomitable will. There is withal a certain dreaminess in the face, well-befitting the man who had pondered so long in solitude the great projects he afterwards developed. One hand rests upon the hilt of his sword and the other lightly on his hip. The drapery is well chosen, the outer mantle flowing easily as though through the speed of the horses. The front of the chariot comes up to his knee, which reveals the splendid proportions of the figure. The Duke de Veragua must have gazed with keen pleasure on this splendid representation of his great ancestor. Four noble war-horses are harnessed to the chariot. Every point of the finest blood is admirably brought out by Mr. Potter. Massive as they are, the small heads and ears betoken the Andalusian blood, which is hardly removed from the best Arab stock. None of the horses on the Exposition grounds have the splendid fire and force of these. They are led by beautiful female grooms, who look fully as spirited as the animals they restrain. They may be said to be perfect models of Grecian beauty, quite different from the "Republic," which has more of the Roman caste of beauty. Their beautifully moulded arms show to great advantage in the pose they assume, which throws out their finely modelled busts. The draperies are all that could be desired. Leaving the arms free, they flow gracefully around the charming figures. The standard-bearers are on either side on noble horses richly caparisoned, which curvet as if proud of their riders. The banners are wreathed with garlands as though carried in triumph. There is an air of nobility about the whole group. It is very curious to note the difference in the faces of the figures of the Quadriga compared with the more severe countenance of the "Republic." As joint workers Messrs. French and Potter have been a great success.



Copyrighted by the World's Columbian Exposition.

Columbus Quadriga.

COLUMBIAN FOUNTAIN.

The most important groups of sculpture on the Exposition grounds are gathered round the Grand Basin. Many of them are very ambitious and some of them are excellent. The MacMonnies Fountain, called generally the Columbian Fountain, is the finest of all. It stands in front of the Administration Building, which makes an excellent back-ground for it. Though the fountain is imposing in itself, close examination will reveal the most delicate and subtle handling. It is like a large piece of exquisite jewelry. The idea of the work is as felicitous as its execution. High on a barge of state, Columbia sits enthroned. The barge is rowed by eight young goddesses who typify the arts and sciences. They seem instinct with life. Surely not mortal blood but the ichor of the gods must animate those lissome, glowing limbs. Gracefully they bend to their work, each head turned in a natural position, and showing a face full of delicate charm. They handle the long oars with the ease of practised rowers, and one looks to see the barge glide over the crystal waters like a thing of life and beauty. Old Father Time is at the helm. His long beard sweeps like foam across his muscular breast. As he leans backward, bearing on the tiller, the splendid muscles of his arms and limbs are revealed. There is no sign of decrepitude here, but an aspect of sustained vigor that seems to defy the ravages of eras and aeons. A winged trumpeter stands at the prow with one foot advanced to the extreme point of the barge. She seems impatient to follow the sound of her trumpet, and to leap upon the golden shore of some fair land. High up in the centre, on a chair of state, Columbia sits, calm, massive, complacent, not lolling idly as Cleopatra when she sailed up Cydnus to meet Antony, but erect, queenly, as though oblivious to all beneath her. Mighty tritons upon massive steeds rise from the water as though to pay homage to the glorious galley and its god-like crew. The men and steeds are full of the very passion of life; the mere sight of them makes the blood tingle in the veins. The MacMonnies Fountain is an inspiration; it is one of those perfect things that hold their place in the mind, and exercise a gentle tyranny over it. We feel like judging all other objects in sculpture by this perfect standard, and almost envy the sculptor his success.



Copyrighted by the World's Columbian Exposition.

Columbian Fountain.

ADMINISTRATION BUILDING.

The Administration Building is the pride and glory of the Fair. It lifts its golden dome radiantly above the other buildings in the Court of Honor, and may be seen from almost every part of the Exposition Grounds. Its cost was $435,000, a greater sum if we take size into account than was expended on any other building in the Fair. It overlooks the grand basin which stretches between the Manufactures and Liberal Arts, and the Agricultural Buildings, and thence under the peristyle to the Lake. Richard M. Hunt of New York, President of the American Institute of Architecture, planned and designed the building. It covers an area of 250 feet square and is built in the form of four pavilions, each eighty-four feet square and connected by a magnificent central dome, 120 feet wide and 260 feet high, and surrounded with a balustrade at the abutting angles. The second story is also sixty-five feet high and is ornamented with Ionic pillars, while forty feet above is the octagonal base on which the great dome rests. There are four great entrances, fifty feet long, and fifty feet high, very deeply recessed, forming monstrous niches for groups of allegorical statuary. As you pass the grand entrance and look up into the central dome you observe that the lower story consists of eight arches, surmounted with a wide band of frieze, in the panels of which figures stand out in bold relief. The frieze is twenty-seven feet wide. Between each pair of entrances is a loggia fifty feet wide connecting the partition with the rotunda, while in the centre of the interior dome which rises 200 feet above the floor, is an opening fifty feet in diameter, which lets in a flood of light from the dome overhead. We might also state that the building is partially lighted by huge screens set in over the great entrance doors. In the panels, between the grand arches, the names of all the nations and states participating in any manner whatever in the great Exposition, are inserted in letters of gold. Round the dome, at the top of the arches, a band of white moulding extends, its cuts and crevices worked in gold. On the moulding eight panels rest, each with a gilt slate supported by two winged female figures. On each slate some great discovery is recorded, as the mariner's compass, printing, the law of gravitation, gunpowder, the explanation of the theory of the solar system by Copernicus, the steam engine, vaccination, and the electric telegraph.



Copyrighted by the World's Columbian Exposition.

Administration Building.

LOOKING EAST FROM ADMINISTRATION BUILDING.

From the balcony of the Administration Building we obtain a splendid view of the Columbian Fountain just beneath us, and the silvery waters of the Grand Basin spread out like a web of glistening tissue. To the left is one of the electric fountains, now quiet, but only waiting for the shades of night to fall, to flash and gleam with radiant splendor. A little beyond we see a white arched bridge spanning the lagoon, massive in appearance as one of those bridges built over the Seine in Paris by the great Napoleon. The Manufactures and Liberal Arts Building next appears, that great treasure-house of the nations, which tells so much of the progress of humanity. At the end of the Grand Basin the attractive peristyle is seen formed of beautiful pillars in Grecian style. It is 500 feet long and 150 feet high. It connects Music Hall with the Casino. These are situated at the two extreme points of the Grand Basin. Viewed from any point it is beautiful, but to be seen to advantage no position is better than that we now occupy. In the centre of the peristyle there is a great arch surmounted by the Columbus Quadriga by D. G. French of Boston, who is also the sculptor of the splendid statue of the "Republic" seen in the foreground of the arch. The peristyle is a practical base for a multitude of statues which gleam brightly before us. At the extreme right of the peristyle is the Music Hall, 246 feet long, 140 feet wide, and three stories high. It has an auditorium with a seating capacity of 2500, and the stage accommodates 3500. High-class music is here dispersed. From our present elevation the colossal groups in front of the Manufactures and Liberal Arts Building look small and insignificant. Far to the east, the flashing waters of Lake Michigan spread out like a diamond sea. It is a scene over which the gods might linger, and dream that heaven had descended to earth, and that once again man walked sinless in Eden. Well may an American be proud of the genius of his countrymen, which has called this wondrous creation from the trembling swamp. In any atmosphere and any weather the scene is inexpressibly lovely. When the mists of morning curtain the buildings they have a far-away appearance and every detail is softened, and when the sun rises, gradually the mist falls lower and lower like filmy garments cast off from the gleaming limbs of goddesses.



Copyrighted by the World's Columbian Exposition.

Looking East from Administration Building.

"INDUSTRY," SOUTH OF MANUFACTURES AND LIBERAL ARTS BUILDING.

South of the Manufactures and Liberal Arts Building and fronting the grand basin, stands the colossal statue of labor, one of the most noticeable of the many on the grounds. The group consists of a sturdy son of toil, one hand clasping the long handle of an old-fashioned Celtic spade, the other resting on the collar of a gigantic horse, against which he leans. The sculptor has been careful not to idealize his subject too highly. The impression the group leaves upon the mind is that of splendid reserved power. The horse is of the sturdy Flanders breed, noted for endurance. Every muscle is clearly brought out. The massive hoofs rest upon the pedestal as though conscious of the immense weight of the animal they support. The head shows a slight mixture of blood somewhat resembling those of the horses seen in the French Provinces. The harness is of the simple kind used by the ploughmen, and the idea of a plough-horse is carried out by the skillful bobbing of the tail. The man leaning against the horse is a splendid specimen of the agricultural laborer, long-limbed and stalwart; his bare arms show the corded muscles of practised strength, and his long, powerful limbs seem well fitted to carry him over the rich furrows of the well-ploughed field. But it is the face that holds one's attention. This is no stolid boor, no slave of some callow lordling or country squire, but a man every inch of him, and an intelligent man at that. Full of independence, his eye looks out from beneath his broad-brimmed hat as though challenging equality with the countless thousands who come to gaze on him. Such a look must have been in the eyes of those men whom Wat Tyler led eighty thousand strong to the capture of London when Richard the Second was king. As they moved along they sang the quaint doggerel:

"When Adam delved and Eve span
Where was then the gentleman?"

They could all understand that it had in it the germs of modern socialism, the death-knell of the classes, the morning song of the masses. Prince Albert, Queen Victoria's royal spouse, wrote truly in one of his poems now little known,

"'Tis of the peasants, hardy stock, the race of giants are."



Copyrighted by the World's Columbian Exposition.

"Industry," South of Manufactures and Liberal Arts Building.

SOUTHWEST CORNER MANUFACTURES AND LIBERAL ARTS BUILDING.

As we cross the bridge over the lagoon between the Administration and the Electricity Buildings, we see first a very handsome rostral column, surmounted by a figure of Neptune holding a trident. Four huge Polar bears, two on each side, and wonderfully faithful to life, ornament the bridge, and a rostral column of similar design to that already mentioned, stands immediately in front of the southwest corner of Manufactures and Liberal Arts Building. The exterior of this entrance is comparatively plain, consisting of two huge outer arches which reach nearly to the roof of the building, with four smaller arches on the inside, opening into the structure. The arches support a dome richly painted, and forming practically a beautiful pavilion. A delicate tracery of toned silver divides the sides of the dome into squares, the ground color of which is blue. The centre is also blue to represent the sky, and is dotted with silver stars. Two semicircular mural paintings are above the carved frieze of the inner arches. They represent the arts of War and Peace. War is illustrated by a hunting scene; the central figure is mounted on a spirited white horse; two noble hounds are held in by a leash, on which they strain as though anxious to be free, while a muscular attendant holds them back. The trophy of the chase is the body of a noble stag, strung from a pole resting on the shoulders of two stalwart men, while other figures bearing arms complete the scene. The arts of Peace are illustrated by thirteen figures; Poetry, history, art, sculpture, medicine and geometry, all doing homage to a goddess seated on a throne. The colors are very bright, and the pictures form an extremely effective decoration. The outside pillars of this pavilion are perfectly plain, while those which support the inner arches are flecked with gold at the capitals. The view to be gained from this point is very charming; westward a vision of beauty, the many towered Electricity Building, looms up; to the south the Agricultural Building in its wealth of sculpture gleams across the lagoon. The entrances to this immense building are all very beautiful, and the greatest height of the exterior arches is probably ninety-seven feet. The Corinthian style of architecture prevails. The great pavilion entrances at the four corners of the main building are intended to harmonize with the great portals.



Copyrighted by the World's Columbian Exposition.

Southwest Corner Manufactures and Liberal Arts Building.

WEST ENTRANCE MANUFACTURES AND LIBERAL ARTS BUILDING.

The west entrance to the Manufactures and Liberal Arts Building bears a strong, even a striking, resemblance to the entrance to Hyde Park, London. It is approached by a bridge over the lagoon which connects it with the Electricity Building. This bridge is ornamented by single statues of wild animals by Kemeys and Proctor, the latter the sculptor of the splendid horses in the Columbian Quadriga. Under the bridge, the waters of the lagoon move sleepily as though in no hurry to leave their lovely surroundings, and gondolas glide beneath the arches filled with happy sightseers. The portal consists of three arches, a large central one and two smaller ones at the sides. Four Corinthian columns ornament the facade, and each is crowned with an eagle with outspread wings. We speak so often of Corinthian pillars or columns that it would not be amiss here to relate the legend from which this style of architecture takes its name. Vitruvius tells us that the philosopher Callimachus once paid a visit to the grave of a Corinthian virgin to whom he had been very much attached. A large basket of flowers had been placed upon it, and the philosopher left the place, his sorrow in some measure assuaged. A second visit, however, showed him that the basket had been overturned by the winds, and that vines and flowers were growing around it. The effect was so beautiful that Callimachus adopted it as an ornament for the capitals of the pillars then in vogue. Thus, according to tradition, a mere accident gave to the world one of the most beautiful architectural decorations with which we are acquainted. There is no other reason for calling these columns Corinthian than this legend affords. They are really more akin to the Ionic order. From this entrance the vast facade of the Manufactures and Liberal Arts Building runs parallel with the lagoon. It presents a great contrast to the Electricity Building just across the bridge, which curves outward and presents numerous towers upon its summit. This building forms one of the best points from which to view the grounds, as there is a walk thirty feet wide around the roof. The huge glass dome lets a flood of light into the structure, which enables the visitor to view the multitudinous exhibits with ease, and bathe his eyes in the gorgeous opulence of color that distinguishes the pavilions of the various nations and states.



Copyrighted by the World's Columbian Exposition.

West Entrance Manufactures and Liberal Arts Building.

MANUFACTURES AND LIBERAL ARTS BUILDING.

This Building is the grandest and most impressive on the grounds. It is not so stately and gorgeous as some others, but for grandeur of design, boldness of construction, faultless proportions and amazing extent it must class as a wonder of the world. It covers an area of 1687 by 787 feet, and in its main portions it is 200 feet high. It is more than a third of a mile long, a sixth of a mile wide and covers thirty acres of ground. The central court is 1237 by 387 feet. The roof which towers above is supported by gigantic steel trusses 210 feet high and spanning the entire width. A nave 107 feet high, having a gable roof 114 feet high, runs round this court. The whole building is a revelation of immensity. It would be difficult to describe the style of architecture, for it is a melange of the best in all. It stands like a great white mountain on the lake shore and may be seen at a great distance. The facades contain two-storied arched bays, thirty-five on each side and twenty-two at each end. There are pavilions at each corner and in the centre of each facade. An immense dome crowns the whole. The roof is tinted a pale sea-green. On entering, one is astonished at the great flood of light let in from the dome. From it five immense chandeliers, containing numerous electric arc lights are suspended, which turn night into the semblance of day. The building is traversed from north to south by a great aisle fifty feet wide intersected midway by another running east and west. From these jut off avenues twenty-five and fifteen feet, giving easy access to every part of the building. Where the two great aisles intersect in the centre, the clock tower rises 135 feet above the floor. It looks as though carved from alabaster. It is arched on all sides to permit the passage of the multitude. It has a clock dial on each side and a chime of nine bells; the largest, which strikes the hour, weighs 3700 pounds. The whole chime weighs 7000 pounds. All the great nations of the earth are represented in this building by a variety of exhibits too bewildering for detailed description. Enough to say that the many-colored pavilions, some of them fashioned exquisitely, the treasure-trove of rare and delicate fabrics, the marvelous display of ceramics and glittering glass, make a scene worthy of the fabled realms of fairy-land.



Copyrighted by the World's Columbian Exposition.

Manufactures and Liberal Arts Building.

ELEVATOR, MANUFACTURES AND LIBERAL ARTS BUILDING.

Close by the Japanese Exhibit in the Manufactures and Liberal Arts Building, we find one of those wonders of human ingenuity, which in this age of wonders might be passed without the attention it deserves—the Otis Elevator. It is said that whoever causes two blades of grass to grow where but one grew before is a benefactor to the human race; and whoever can lift us nearer heaven, whether by morality or machinery, certainly deserves well of his kind. It should be remembered that the building in which this elevator is placed is the largest in the world, that it covers with its floors an area of forty-four acres, and that it contains such a bewildering profusion of human handiwork as man never before saw. So great is the mass of material that it would take months to view the various exhibits intelligently. Multitudes pass through the building daily, and so great is the attraction on the lower floor, that few would ever go into the galleries were it not for the Otis Elevator. There are thirty great staircases which give access to one gallery fifty feet wide, and to eighty-six of smaller dimensions, projecting from this. The staircases are twelve feet wide, and the view to be obtained from the galleries is of surpassing interest, yet few care for this, desiring only to gain a view of the vast panorama of Jackson Park, its beautiful buildings and silvery ribbons of gleaming water, alive with gondolas and electric launches. To reach the roof of this great building, we must use the Electric Elevator, which ascends 220 feet in one minute of time, yet the motion is so easy that no one could possibly be inconvenienced by the speed. There are four cars in the shaft, each capable of containing fifteen persons, so that sixty people may ascend at once to view the charming scene. The terraces upon the roof afford ample accommodation for a large number of people. One can easily get a comfortable seat, and from this glorious vantage-point view the wondrous scene below. We can see far out on the lake, and the southern portion of the city of Chicago lies unveiled before us. There can be no stranger sensation than this. Beneath us a gathered world displays its myriad wares. All that genius and skill could accomplish since the world began, are here. Around us rise such marvels of architecture as the world never before saw, with the quivering lake making a silvery frame for the entire picture.



Copyrighted by the World's Columbian Exposition.

Elevator, Manufactures and Liberal Arts Building.

LOOKING SOUTH FROM ROOF OF MANUFACTURES AND LIBERAL ARTS BUILDING.

Standing on the roof of the Manufactures and Liberal Arts Building and looking south, we get a very beautiful view of the Fair Grounds. Immediately below us is a silvery sheet of water in which numerous white buildings and glistening statues are delicately miraged, and the towering statue of the "Republic" seems to bathe in its cool embraces. This is the Grand Basin. Over it electric launches and gondolas glide smoothly. At night the white walls surrounding the basin are lighted with innumerable electric lights, producing the effect of myriad stars pinioned to the earth. To the left looms up the Casino, which is in reality a magnificent restaurant situated at the south end of the peristyle. The roof is thronged with statues which from our elevation look like white-robed spectators of the scene. Immediately back of the Casino, we see the reproduction of the Mediaeval Convent of La Rabida, filled with relics of Columbus, and other objects of ancient Spanish history. South of the Convent appears the building erected for the accommodation of the great 130-ton Krupp gun, sent here by Herr Krupp of Essen, at the request of the German Emperor; the building also contains many other pieces of heavy German ordnance. Farther south we see the Leather Building, and behind it the structure devoted to Forestry. Directly in the rear of the latter is the Electric Power House, where the electricity is generated for illuminating the grounds. The Intramural Railway separates this group of buildings from the dairy and the Anthropological Building. Directly before us loom up the beautiful proportions of the Agricultural Building, surmounted by its graceful dome and Martini groups of statuary, the "Four Nations" for the four corner pavilions; also groups of a Man with Horses, a Maiden leading Cattle, Abundance, and The Triumph of Ceres. To the right of the Agricultural Building we catch a glimpse of the Colonnade, which is the entrance to the Stock Pavilion. Hidden by the Agricultural Building is the South Pond, on the banks of which stands an interesting cluster of windmills embracing the most ancient and modern varieties. Far southward to the right, the great prairies stretch in an unbroken level, and to the left Lake Michigan spreads her quivering waters, gleaming and sparkling in sun and shadow, curving about the Park like the blade of a great silver scimitar.



Copyrighted by the World's Columbian Exposition.

Looking South from Roof of Manufactures and Liberal Arts Building.

LOOKING SOUTHWEST FROM ROOF OF MANUFACTURES AND LIBERAL ARTS BUILDING.

Is it a dream or are we cheated by some wonderful mirage such as sometimes haunts the gaze of mariners far out to sea? We rub our eyes, but the scene is still there. Golden and crystal domes, towers, spires, belfries, minarets, mighty buildings massive as mountains yet delicate as goldsmith's finest work, peopled by a multitude of statues of men and animals, gods and goddesses. How has this wonder risen from the barren prairie and the swamp? We think of the lines:

"What is it, fashioned wondrously that, twin-born with the brain,
Marks man from every meaner thing that bounds across the plain,
Or gambols in the mighty deep, or sports in summer air?
* * * * * * *
It is the hand, the human hand, interpreter of will."

What marvels the will's interpreter has wrought here! Looking before us our attention is attracted by the Golden Dome of the Administration Building which stands in the centre of the Court of Honor. We are instantly carried in thought to Paris, where under the Golden Dome of the Hotel des Invalides calmly reposes the bust of the great Napoleon, whose restless spirit so long dominated Europe. In front of it, like an ivory galley floating on the waters, the Columbian Fountain appears. It is rimmed by gushing circles of silvery water, forming miniature cascades as it plashes down the terraced basin. Around it the steeds of Neptune rear their snorting crests. On both sides electric fountains may be seen which at night burst out into myriad jets of jewelled water, shot through with all the colors of the rainbow, now green as any emerald, now red as the burning heart of the ruby, then a delicate sapphire, changing to the liquid yellow of the topaz, and again glistening like molten silver to change, as with the touch of a magician, into the varied hues of the diamond. Beyond this to the left, the vast Machinery Hall engages our attention; its magnificent northern portal crowned with winged victories might hold us entranced for hours. But we cannot linger. Our eyes follow the long line of pillars that surround the building, as though to hold firmly within their barriers the treasures of human intelligence that it enshrines. It is the abode of giants, whom pigmy man has called from the realm of mind into the realm of matter, to aid him in the stubborn task of transforming the world.



Copyrighted by the World's Columbian Exposition.

Looking Southwest from Roof of Manufactures and Liberal Arts Building.

LOOKING WEST SOUTHWEST FROM ROOF OF MANUFACTURES AND LIBERAL ARTS BUILDING.

Naturally our eyes first fall upon the Golden Dome of the Administration Building, but they must not rest there. The great Electricity Building is before us, its numerous towers rising above the corner pavilions and the entrances. Forty years ago such a building would not have been necessary. Then the telegraph was still young, a giant at play, hardly yet harnessed to the chariot of progress. The electric pulse did not yet beat beneath the broad bosom of the Atlantic, and men would have laughed at the idea that the time would ever come when the submarine cable would divide the world thrice, and leave something over for a good start on the fourth. Then cities were lighted with oil-lamps, or gas of hardly greater brilliancy, and men never dreamed that streets, churches, theatres, offices, hotels, and private houses would be brilliantly lighted by touching a button. A man would have been called crazy who asserted that human speech could be carried 1000 miles on a wire, and messages in plain tones delivered hundreds of miles. That old world seems very far away now. How bewildered our grandfathers would be if they could rise from their graves and see how business is now done; how cars run without horses, turning as by magic and stopping instantly as at word of command; how rooms are kept cool by electric fans, and servants called by electric bells; how diseases are cured by electricity, and how it is made to do the will of man in thousands of ways! Our poor ancestors would wish to retire hastily from a world that has gone so far beyond them. Edison, whom we reverence as the modern wizard, would not receive from them the golden medal of well-earned fame, but rather the chill dungeon, or even the fate of the martyr. All these thoughts surge into our minds as we gaze on the wonderful building before us. What mysteries it contains, what wonders are yet in store for us! Once the lives of men were flat and tame as the prairies we see in the distance, now through this great agent, as this building has sprung up from the level plain, our hopes for humanity are constantly up-springing, for we feel that God would never have given us this great power in charge if He did not love His people. The promenade on which we stand forms a splendid vantage point for extended observation.



Copyrighted by the World's Columbian Exposition.

Looking West Southwest from Roof of Manufactures and Liberal Arts Building.

LOOKING WEST FROM ROOF OF MANUFACTURES AND LIBERAL ARTS BUILDING.

Like a magnificent Turkish rug, rich with varied dyes, flung down upon a crystal floor, the Wooded Island appears, as we look westward over the parapet on the roof of the Manufactures Building. This island belongs to the Horticultural Department. A profusion of flowers of every shade and hue gems the sod; groves of trees and masses of shrubbery lend further charm by the dark green of their foliage. Winding walks curve among the parterres of glowing flowers, and here and there rustic summer-houses, over which delicate vines train their dainty tendrils, invite to rest and quietude. At the southern end, the Davy Crockett cabin may be seen. The whole is surrounded by the lagoon. Probably the most interesting point on the island is the rose garden, where the queen of flowers may be seen in all the regality of her splendid charm. To the extreme left, in great contrast to the other buildings, may be seen a portion of the Transportation Building, which glows with many colors, and to the right is Choral Hall, devoted entirely to music. The interior resembles an ancient Greek theatre, and will seat about 2500 persons. The long, low structure beyond the island is Horticultural Hall with its crystal dome which shines like polished silver. The southern pavilion of Horticultural Hall is principally devoted to wine exhibits of every country; the northern pavilion, to flower seeds of every kind, while the main building contains exhibits of the flora and fauna of almost every clime. Not less interesting, though not contained within the limits of Jackson Park, is the city that has been called into being by the great Fair. Though some of the buildings are mere shells erected for the exigencies of the occasion, the large majority are built substantially and evidently intended to remain. No one looking at this city can doubt the great interest taken by Chicago in the Exposition, nor her faith in its success. To the extreme right we catch a glimpse of the Midway Plaisance, which has been not inaptly called a great kindergarten for grown-up people, and where the many side-shows of the Exposition may be seen, some of them of more than common excellence, and all of them of refreshing interest as well as instructive to the curious who take delight in strange people and their odd manners and customs.



Copyrighted by the World's Columbian Exposition.

Looking West from Roof of Manufactures and Liberal Arts Building.

LOOKING NORTHWEST FROM ROOF OF MANUFACTURES AND LIBERAL ARTS BUILDING.

Below us we see the northern end of the Wooded Island surrounded by the lagoon. On the island directly opposite the Agricultural Building stands the Ho-o-den Palace for which the Japanese government appropriated the sum of $100.000. It consists of three edifices; one near the water is three stories high and is a reproduction of a monastery, Kurkakuja the Ho-o-do, dating back to 1053, and in the form of the fabled Phœnix, or its Japanese equivalent. The whole is surrounded by a Japanese landscape garden. Japan has presented the buildings to Chicago, and will maintain a museum in them. Before us, on our right, we see a portion of the Government Building, a beautiful edifice, filled with the exhibits of the United States government, and beyond is a portion of the beautiful Fisheries Building, with its roof of glazed Spanish tiles and graceful architectural hues. In the rear the Turkish Building looms up. It is built entirely of wood, and its exterior panels are masterpieces of the wood-carver's art. A portion of the Art Building next attracts our attention. It is an architectural poem, a piece of frozen music. It contains the greatest paintings of modern artists. Emperors and kings have contributed to its treasures from their private collections, and men of genius of all lands have aided to people it with statues and embellish it with almost priceless bronzes. The name of no great civilized nation is absent from its roll of exhibitors. In the centre of the picture we see the Illinois Building, a reproduction of the State-house, the largest of all the edifices erected by the States. Farther to the left we catch a glimpse of the roof of California's unique State Building, and to the extreme left of the picture stands the Woman's Building, that great triumph of the energy, ingenuity, and the inexhaustible resources of American womanhood. Northward lies Chicago, wreathed in murky clouds of smoke, a city of labor and of passionate unrest, yet lying so near to this other city of pleasure, a city of stern fact beside a city of dreams, a city of grim buildings beside this vision of pure whiteness. It seems odd indeed that Chicago, the mother of western energy and impulse, should ever have given birth to this pale child of pleasure, cradled in Jackson Park, by the gleaming Lake.



Copyrighted by the World's Columbian Exposition.

Looking Northwest from Roof of Manufactures and Liberal Arts Building.

SEARCH-LIGHT, ROOF OF MANUFACTURES AND LIBERAL ARTS BUILDING.

It is night in Jackson Park. The multitudes concentering upon the Square of Honor, appear more dense than in the day-time. Every available seat is taken, and the steps leading down to the gondola and electric launch piers are black with an expectant mass of human beings. Suddenly innumerable lights flash out. The crest of the Administration Building is wreathed in fiery jewels; the other edifices glow in their turn with luminous splendor, and the waters of the Grand Basin are fringed with an embroidery of stars. In rainbow tongues, the electric fountains tell their wondrous story. Can this be water they are casting skyward, the same calm water rippling in the basin and the lagoons, or is it some magic liquid brought from a fairer, brighter world than ours? In this strange light the statues of men and animals look like ghosts, unwittingly drawn down to view a weird and wondrous scene, and in the grand portal of the Electricity Building, the upturned face of the Franklin statue seems to smile back thanks to God for this marvel, that he had but dimly discerned when he first called the lightning from the clouds. Calmly the moon looks down upon it all, a pallid, impassive queen, refusing to be dethroned, stately, cold, lonely, yet grand in her loneliness, true ruler of the dusky prairies of the sky. We hold our breath in wonder at it all. It is too great a mystery to grasp. We take our hats from our heads, and only the cool benediction of the night breeze upon our brows tells us that we are still denizens of this mundane sphere. What a quiet crowd it is! The little, the mean, and the vulgar cannot exist here. Reverence is in every heart, and awe curtains every mind. But what is this? Swift as an angel's wing, rapid as thought, a brighter light than all flashes over the heads of the multitude; with one comprehensive fiery glance it takes in the whole strange scene. Is this a child of the human brain, or is it the eye of God flashing its lightnings from horizon to horizon? Far out on the lake that light is seen, startling the denizens of the waters, bringing out the tracery of the ships with startling vividness, and dimming the electric splendors that wreath the buildings. It is the great Search-light upon the roof of the Manufactures and Liberal Arts Building. These lights are used by war-ships to enable them to discover the approach of a foe, and to avoid torpedoes.



Copyrighted by the World's Columbian Exposition.

Search-Light, Roof of Manufactures and Liberal Arts Building.

FIREWORKS, No. 1.

Again it is night in Jackson Park—clear, glorious night; her broad front jeweled with a myriad stars; for some reason the sky seems higher than in the day-time. As one might look into the depths of ocean and scan its beryl-hued recesses, so the sight seems to plumb the immeasurable depths of trackless air; but we cannot dream now, for we find ourselves in the midst of a sea of panting, pushing humanity, all hurrying toward the Court of Honor to view the wondrous display of fireworks which is about to begin. The play of the electric fountain is an exhibition in itself. The water looks ghostlike, shadowy, filmy; suddenly its white heart glows with the blood of the ruby; deeper, deeper it burns, sending out quivering arteries of red, till it seems as though the heart of Mother Earth had burst with joy and flung up geysers of gore, with one great throb. Now it changes to emerald, fringed with all the shades of green that earth affords, from the deep hue of an Irish meadow, to the pale green of the delicate leaves of the birch tree in early spring. A moment, and the sprays have changed to purple, royal Tyrian purple, such as robed emperors—this slowly fading, fading till the lisping drops were suffused with dainty rose color, such as that with which God paints the blushing cheek of beauty. What are all the beauties of silk and velvet to this? Millions could not buy a robe so changeable, so wondrous in its beauty; jewels pale before these marvels of color. But now the fireworks have begun. Hissing rockets leap skyward as though glad to be released, and falling, shower down a prodigal benison of varicolored stars. Shapes, beautiful and grotesque, float in upper air, bright for a moment, then lost in the night; crowns, such as would dazzle sovereigns; chariots drawn by steeds of fire, dashing like Phaeton through the heavens, only to be dissolved into stars; wreaths of flaming gems, garlands of flowers that look like wreathed sunbeams, all flash and disappear before our bewildered eyes. We have excluded the Chinese from this country, but to-night we cannot fail to bless China as the birthland of fireworks. These are almost too beautiful to be real. It seems as though we were deceived by some trick of the senses. The air is all alive with artistic fire that seems to take on every shape imagination can conceive, or genius compass.



Copyrighted by the World's Columbian Exposition.

Fireworks, No. 1.

FIREWORKS, No. 2.

What a crowd! The Court of Honor is black with a world in silhouette. Every seat is filled, even the bridges are blocked with a dense multitude, and like rows of gigantic ravens many of the more adventurous are perched on the balustrades. Some even climb the columns and cling like sailors to a mast, while others stand on tiptoe, as though loath to lose the smallest spark in the spectacle. Every face is upturned; every neck is stretched to the utmost limit of tension; every eye is expectant. Never before was such a banquet spread for eyes of man to feed upon. At last all is over; for a moment there is a hush, then a mighty sigh of gratification escapes from one hundred thousand breasts, and at last the babble of speech bursts out, sounding like long-wreathed breakers on a rocky shore; slowly the crowd melts away, dissolving from its outer edges like a snow-wreath on a hill when the spring sun is bright and warm. None seem weary, or weariness is forgotten. In great black streams, the multitude passes round the Court of Honor. In the day-time, when the sun is high and warm, the white buildings make the view rather trying for the eyes; but now all is changed; in the electric light all the graceful details of the buildings are brought out with tender emphasis. We are a motley crew, surely, who wander through this Elysium; the sturdy cowboy jostles the Russian nobleman; the sallow Turk shoulders the fair-haired Swede; the lithe American damsel walks side by side with the burly English soldier, and the soft-treading son of Japan finds himself pushed by the impatient Westerner. The French have often been called the most polite nation in the world, but France must surrender the palm to America. There is no quarreling here, no loud talking, no profanity nor rowdiness; all is peace, good-will and kindliness. No multitude on earth could be assembled elsewhere with so little friction as here. We turn homeward. Some hurry to the Elevated Railroad, others to the various exits nearest their homes. For a short time our lives have been bound together by one great interest, by one grand experience; now we fall apart again; each becomes an atom in the great world of life. When shall we meet again? Truly, as the Hindoo proverb says, "Like driftwood on a river, we meet, we greet, we sever." We pass out into the darkness.



Copyrighted by the World's Columbian Exposition.

Fireworks, No. 2.

GENERAL INTERIOR VIEW MANUFACTURES AND LIBERAL ARTS BUILDING.

We take our stand beside the Swiss exhibit on the second floor or gallery. Before us is a glistening display of finely cut glassware, elaborate wood-carving for which the nation is famous, clocks, watches, and other interesting objects. Across the Columbian aisle the exhibit of Norway next attracts our attention. It consists of elegantly carved furniture, carved metal-work, plate, jewelry and other objects worth looking at. Following Norway on the same side of the aisle is the Russian display, opposite which is Denmark. Canada is next reached with her dyes, stationery, upholstery, ceramics, stained glass, carvings, woolen goods, clothing, trimmings, umbrellas, cooking apparatus, etc. This is bounded by the exhibit of Great Britain, containing silks, fabrics, cotton goods, woolen goods, materials of war, ceramics, mosaics, trunks and clothing. Over the aisle from Canada, little Belgium holds her place and displays mosaics, lamps, monuments, jewelry, laces and fine carvings. The allotment of France runs conterminous. France has built a beautiful pavilion for her exhibits, divided into numerous rooms; furniture from Beauvais, tapestry from the great Gobelin works, china from Sevres, wearing apparel, laces, sable cloaks, are all displayed in separate rooms. They are all in the style of Louis XIV-XVI. Splendid bronzes, portieres and lovely fabrics from Lyons, also form part of the display. The United States follows France, and across the aisle the German pavilion looms up. She has the largest exhibit in the building of upholstery, ceramics, gold and silverware, jewelry, mosaics, horology, silks, furs, fibres, laces and many other articles. Next we see the Austrian collection which is very rich. At the entrance of the pavilion there are two great pillars surmounted by the Austrian eagles. In the centre is a huge vase which was loaned by the Emperor Francis Joseph. The glass factories of Bohemia make a rich display, a single set of six pieces being valued at $8000. Beautiful porcelain in blue and gold, leather book-binding and upholstery are also shown. Next Japan reveals her wealth of silks and lacquer-ware, with many odd and costly objects, while below us Italy and Spain are seen. The pavilion of the latter is a copy of the Interior of the Great Mosque of Cordova, one of those wonderful buildings erected by the Moorish princess of Granada.



Copyrighted by the World's Columbian Exposition.

General Interior View Manufactures and Liberal Arts Building.

Few persons, looking at this case, will realize how much labor it has required to bring to such perfection the material which it contains. The great plantations of the South have furnished a large proportion of the staple. Myriads of colored men have wrought under the hot sun to gather the crop, which financiers have purchased in large consignments. Mighty mills, working day and night, have produced the web to be worked over into multitudinous forms. Each web of cotton represents so much manual labor, perhaps more than any other material. The exhibits of the cotton group in the Fair are installed in Section O, Block I, centre of the Manufactures and Liberal Arts Building. The United States has sixty-five exhibitors in this group, and their display consists of yarns and woven goods of cotton, linen and other vegetable fibres; the vast variety of the display is amazing. Here we find the finest fancy shirtings, embracing many shades of color, and some curious patterns; zephyrs light as air, yards of which might be easily drawn through a wedding ring, and fine as India muslin, may also be seen, with ginghams dainty enough to suit the most fastidious taste, and fine as the finest silk. There is one very pretty exhibit from Philadelphia consisting of marooning and silver gray, and fancy prints, alpaca finish, and also Canton and Brandenburg cloths in great variety. Some of the satines are exquisite. It seems strange that cotton should be brought to look so much like silk that a person of the most limited income, clad in this material, would be fit for presentation at the court of a sovereign. We can also see the finest chambrays, with curtains perfectly exquisite in their daintiness, decorated with coin and fancy spots. One exhibit is specially interesting to the lover of the bath; there are Turkish towels, bleached and unbleached, flesh mittens, to give the skin a healthy glow, bath blankets and rugs, with robes of every color for men, women and children, forming only a small part of the tempting display. This exhibit is rich in other things than material for clothing and the bath; upholstery, very pretty and artistic, fringes and braids in great variety form a part, while fine white goods and sheetings abound. The prettiest part of the collection, however, is the cotton lace exhibit, and the beautiful curtains which would do credit even to France.



Copyrighted by the World's Columbian Exposition.

United States—Cotton Goods, Manufactures and Liberal Arts Building.

UNITED STATES—WOOLEN GOODS, MANUFACTURES AND LIBERAL ARTS BUILDING.

Most of the woolen goods in the United States Exhibit are installed in Section P, Block I, of this building. One hundred and five great firms are represented, and their display shows what a wonderful branch of industry the woolen business has become. Our first thought is where did all the sheep come from, whose wool has been used in making all this material? An Australian shepherd would be proud could he see the many uses to which the fleeces of his timid charges have been put. The blankets here displayed are beautifully soft and fine; they seem almost to dimple at the touch of the finger. Some of the carriage robes are of Oriental gorgeousness, and the many afghans lend bright spots of color to the scene. One of the new notions in this exhibit is ventilated quilts, made in such a manner that the air can easily pass through, and the hearts of mothers would be delighted with the cosy little crib blankets displayed. Flannels in plain colors, and in fancy stripes, are in great profusion, and, with cassimeres and kerseys, fill many cases. Here are goods to suit all purposes; woolen cloth, such as is worn by the Columbian Guards; fine sky-blue, for officers of the United States Army, and material for making the uniforms of cadets and letter-carriers. One case is a veritable rainbow of colors; its contents consist of yarns and worsteds of every description, German knitting worsteds, Saxony, Shetland floss, and Spanish yarn, are only a few among the many we might enumerate. Many of the exhibitors show with pride the medals their goods have taken at other Expositions, and all seem deeply interested in the quality of their stock. All kinds of material for suitings may also be seen. It seems but a short time since men and women, generally, wore plain homespun and linsey-woolsey, but here the eye wanders with surprise over roll after roll of amazingly fine and beautiful material. One firm exhibits felt for upholstery and embroidery, and cabinet cloth made in one hundred and fifty shades. This cloth is specially adapted for covering tables, desks and counters, and to line shoes and saddles. Another firm displays cadet gray and sky-blue meltons; and still another has hosiery, underwear, mittens, flannels and upholstery. Many of the exhibitors show their goods in ready-made clothing, and also in the piece.



Copyrighted by the World's Columbian Exposition.

United States—Woolen Goods, Manufactures and Liberal Arts Building.

UNITED STATES—FIRE-ARMS, MANUFACTURES AND LIBERAL ARTS BUILDING.

Group 113 in the Manufactures and Liberal Arts Building contains materials of war, ammunition, ordnance, and the apparatus for hunting and fishing. Military and sporting small arms are also found here; the exhibit is in Section 2, Block 3; there are fifteen exhibitors in this Department. The first that attracts our attention is ammunition for light artillery and machine-guns, with a very clever model of a battle-ship. Another case contains shotguns which will fire six shots in three seconds. It is claimed that 6000 of these are now in use. Hammerless guns are among the curiosities in another exhibit. We could spend a long time before the celebrated Remington rifles, 2,000,000 of which are now in use. They stand in close rivalry with the Lee magazine rifle and the Spanish standard arm of South America, a weapon generally in use among the Latin Republics. One case contains automatic shell-extracting revolvers, as beautifully finished as gems, and so shaped that they might lie lovingly in the hand of a child. One of these is worth $600. Gold, silver, ivory, pearl, and even jewels, serve in their decoration; in fact, many of them are perfect works of art. We can look back upon the time, not so very long ago, when the Colt navy revolver was regarded as the acme of superiority, and when the horse-pistol and blunderbuss were the weapons of gentlemen; when the old queen's-arm or musket, which did more execution at the butt than at the muzzle, was the weapon of sport, and the powder-horn and shot-flask were necessary accessories. Now all is changed; the killing of man and beast is rendered easy, and so far as beasts are concerned, respectable. All the tools necessary for the repair and the care of weapons are to be seen in this exhibit. It seems strange that guns should require so many, yet here they are, dainty as the toilet articles of a fashionable lady. Sporting, hunting, target and pastime rifles are here for the study of the curious, with reloading tools for metallic cartridges. To those unacquainted with the military art, and unused to fire-arms, a very curious study will be the variety of shapes in the cartridges used. A trained eye will immediately detect the difference, which a novice would not notice. Cartridges, paper and brass, shot, shells, wads, primers and percussion-caps, with everything pertaining to fire-arms, whether for war or for sport, are here ready for inspection.



Copyrighted by the World's Columbian Exposition.

United States—Fire-Arms, Manufactures and Liberal Arts Building.

UNITED STATES—SILVERWARE, MANUFACTURES AND LIBERAL ARTS BUILDING.

This exhibit may be found in Section N, Block 1, and is enshrined in a very beautiful pavilion, the entrance to which is like the portal of a Grecian temple. It is crowned with a high dome, and the building proper is surrounded with bays, except where broken by the entrances. Within, is a pyramid eight feet high, ranged around which there are eight hundred pieces of electroplated ware, very beautiful indeed. The pride and glory of the collection is the exhibit our picture illustrates. It needs no description, as its beauty speaks eloquently for itself. That hard metal should so yield to art as to enable man to produce a work so remarkably true to life, is marvelous. The plunging horse frightened by the puma, the great cat crouching in snarling terror, the stern-faced Indian driving the savage spear straight home with unerring force, form a picture on which the eye rests with pleasure. The two side-pieces are gems of beauty, and help to lend artistic association to the central group. The other articles in this exhibit also deserve attention; the art of every land has been called upon to serve in the decoration of many of the spoons; Assyrian, Etruscan, Egyptian, Grecian, Roman, and many other designs are embossed on them. There are also souvenir spoons of most of the great cities and noted scenes of the world, and the World's Columbian Exposition is not omitted. Some are engraved in patterns which resemble satin, and others display mosaics in flowers and leaves. Sugar spoons and tongs, butter knives, soup ladles, and complete fish sets are also shown, and some novelties in ice cream and oyster forks attract great attention. There is also a very pretty set of grape and flower shears, the handles of which are beautifully ornamented. The display of punch-ladles, crumb-trays, and carving-knives and forks, is unique; to mention all the articles in the exhibit would be impossible. In this section, gold- as well as silver-ware is shown, and one exhibitor makes a grand display of clocks, watches, precious stones, cut and uncut, with ornaments in bronze, ivory and enamel. There are twenty exhibitors in this section, and their display speaks very highly for the ingenuity of the American workman. The silver-plating is so durable that it will last without need of repair for more than twenty-five years.



Copyrighted by the World's Columbian Exposition.

United States—Silverware, Manufactures and Liberal Arts Building.

UNITED STATES—WATCHES, MANUFACTURES AND LIBERAL ARTS BUILDING.

There are fifteen exhibitors in this section; the display which is installed in Section O, Block 1, is very interesting. The pavilion in our picture is the largest, and it contains the finest exhibit. Here are watches of every size and style, splendid specimens for presentations, and dainty little fairies of watches for fastidious ladies. In one case, we see the different parts of a watch, or rather of many watches, and wonder at the number of wheels and springs in some of the smaller timepieces. Cases in profusion invite our attention, engraved, enamelled, and even painted, some with portraits set into the metal. Gazing on these artistic gems, we recall the old watches carried by our grandfathers—heavy, cumbrous, ugly and uncertain. The first watches were made early in the sixteenth century, so that here we can see the progress made in three hundred years. The Romans did not think of carrying timepieces with them, but water- and sand-clocks were common in their houses. Alfred the Great, King of England, invented a clock to divide the day into three parts; eight hours for rest, eight for labor, and eight for pleasure. In ancient Persia a very remarkable timepiece was used; it consisted of a lantern colored in stripes; within it, a taper was placed, and the hours were measured in accordance with the colors shown from the lantern. Over the doors of the cells of criminals such timepieces were placed. The first color might be white, the second blue, the third yellow, and so on, but the last was always red, and when the taper within was burned down to this color, the executioner rushed in, and dispatched the victim. Such gloomy reminiscences are out of place here. Bright-faced girls are busy at their work; their deft fingers fly as they fit part after part of the watches into their places. The machinery whirrs in cheerful tunefulness, and those who pass may see unveiled before them the whole process of watch-making. This section is always crowded; from morning till night the multitudes surge around it, and with eager eyes gloat over its gleaming treasures. The best feature of the World's Columbian Exposition is, that one may see, not alone the finished articles, but also the work of manufacture; and the way in which such work is scanned by the young men and boys attending the Fair, gives great promise of a future race of skilled American mechanics.



Copyrighted by the World's Columbian Exposition.

United States—Watches, Manufactures and Liberal Arts Building.

UNITED STATES—UMBRELLAS AND PARASOLS, MANUFACTURES AND LIBERAL ARTS BUILDING.

As we enter this department, we think of John Pym, who, in the early part of the seventeenth century, carried in the city of London the first umbrella ever seen in England. It was a huge affair, and an object of great curiosity to the multitude; but Pym was by no means the first to use the umbrella. In Asia it had long been regarded as a symbol of authority; among the titles of the Emperor of China, and the Sovereigns of Burmah and Siam, is that of "Lord of the Umbrella," and sunshades of the most elaborate description are held over them on state occasions. The etiquette of the umbrella is very well understood in the East. It marks rank just as the slipper and the turban of the Mohammedan, and in the bestowment of titles, the style of umbrella to be carried is often stated by Eastern sovereigns. In this picture we see one of the best umbrella and parasol exhibits in the Exposition; they are of great variety and many of them of surpassing beauty. A great proportion of the material of which they are made is shaded silk, and the handles are of ivory, pearl, bone, ebony, and numerous scented woods. One noticeable feature is the shape. A few years ago the umbrella and parasol when opened presented a comparatively flat circumference, now they are more doming and rounded, thus differing greatly from the umbrellas of the Chinese and Japanese, after which they used to be patterned. One of the cases in our picture is filled with open parasols, which present a lovely appearance. The colors are brighter than of old, and some of them represent small fortunes in cost. Every color of silk imaginable is here, and often toned by a covering of filmy lace that would delight the heart of a connoisseur. Valenciennes, Honiton, Oriental, and Belgian thread lace are largely used, while the handles are marvels of artistic skill. Once the handles of parasols were short, but now the fashion appears to be as long as possible. It is curious that among the many fads in which men indulge, that no one has made a collection of umbrella handles, or the ornaments with which the handles are tipped. Properly collected, they would make a most interesting show, and these upon which we look would make a charming addition to any cabinet, for many of them are most artistically carved and, if set on small pedestals, would make admirable statuettes.



Copyrighted by the World's Columbian Exposition.

United States—Umbrellas and Parasols.

AUSTRIA—PAVILION, MANUFACTURES AND LIBERAL ARTS BUILDING.

The great Austrian Empire has no special building in the Foreign Group, but has made ample amends by the splendor of her pavilion and the richness of her exhibits in this building. The main portal is a beautiful arch, supported by pillars and caryatides. The panels on the wings are ornamented with colored shields. Entering, we seem to gaze upon a bed of diamonds. The eyes are almost blinded by the many-colored lights that flash and sparkle from the abundant variety of Bohemian glass before us. Not only is each piece exquisite in itself, but the whole mass is entrancingly beautiful. There is a magnificent exhibit of china, gold and silver medallions, bronze and enameled tiles, from Vienna. Against the walls, candelabra, lamps and braziers of silver, iron and bronze, are grouped in great profusion. Some of the handsomest curtains to be found in the whole exhibition are here. They are made of surah silk, richly brocaded in floral patterns. The ground tone of one especially fine pair is a delicate slaty gray, others are brown. One particularly attractive pair is of rich green velvet. In the porcelain exhibit, we find some beautiful vases valued at $2000. The Royal Museum of Art and Industry, of Vienna, is a large contributor. Its display consists of cabinets inlaid with mother-of-pearl, cut glass, gold and silver jewelry, painting on metal, with copies of the frieze of the Parthenon, and other ancient Greek temples. Looking very beautiful in their satin and velvet cases, a tempting display of cleverly carved meerschaum pipes, with large glowing amber mouth-pieces, arrests the eye. A complete line of shopping bags, porte-monnaies and cigar-cases, of seal and antelope skin, attract by their excellent finish and apparent soundness of manufacture. The fans are simply bewitching. It must be a very plain face indeed that would not look beautiful behind one of these dreams in ivory, lace and feathers. Austria makes a remarkable showing in leather. The walls of the pavilion are hung with this material, finely figured. Many exquisite screens in morocco, some of them belonging to the Emperor, are shown. Paintings on leather, furniture, splendidly upholstered in the embossed material, picture-frames, and screens with photographs set into them, attest the ingenuity of the leather-workers of this great Empire. There are also some mirrors of very rare workmanship.



Copyrighted by the World's Columbian Exposition.

Austria—Pavilion, Manufactures and Liberal Arts Building.

AUSTRIA—GENERAL INTERIOR, MANUFACTURES AND LIBERAL ARTS BUILDING.

Austria has nine distinct nations within her borders, and this exhibit seems compacted of the genius of them all. There is a queer mixture of the mediæval and the modern, as our picture well shows. In the foreground, two lofty pillars support the arms, and are crowned by the eagles of Austro-Hungary, and between them stretches a long vista of glittering glass and china, with numerous other exhibits. The pavilion fronts on Columbia Avenue, and has a facade sixty-five feet high, and one hundred and twenty feet long. There is one great central room, flanked by smaller ones, each thirty feet deep and filled with exhibits. Over thirty of the best wood-carvers of Austria make a wonderful and unique display in one of these rooms. The furniture exhibit of Austria is not so elaborate as that of France, but it appeals to working people with limited means. The work in bamboo and bentwood is particularly fine. One Vienna firm employs eleven thousand men and women in twenty-one factories, working in this material. In porcelain, Austria excels. There is a fine exhibit of flowers made of this material, the leaves of colored silk; these are very true to nature, and the mosaics with Alpine photographs attract a great deal of attention. Terra cotta, faience and enameled ware, fill one compartment, and are well worth days of study. Some idea of the greatness of this exhibit may be formed from the fact that two hundred and three firms are represented in this pavilion alone. We find here some very rich suits of armor from Vienna and Prague, and a collection of antique weapons, some of which have been a long time in the possession of the House of Hapsburg. The armor in our picture forms a part of the royal exhibit. In bronze work, the Austrian display is inferior to that of France, but in the domain of glass and wood-carving, she has no rival. Her pavilion is always filled with an admiring crowd, and expressions of delight and wonder may be heard on every side. One is constantly tempted to violate the printed injunction, "Please do not touch," for the fingers itch to revel among the charming articles. The Emperor, Franz Josef, has not spared the treasures of his palaces, but has been very generous in sending objects of interest and great value. Though we are republicans, we cannot fail to bestow a meed of honor upon those sovereigns who have aided the Fair.



Copyrighted by the World's Columbian Exposition.

Austria—General Interior, Manufactures and Liberal Arts Building.

AUSTRIA—BOHEMIAN GLASS, MANUFACTURES AND LIBERAL ARTS BUILDING.

The picture before us represents the exhibit of the oldest glass factory in Bohemia, that paradise of the industry. It forms a parterre of radiance; when the sun strikes upon it, the mass glitters like a thousand rainbows. There are vases here worth more than $2000, and little cups that one can purchase for five cents; yet as far as the untrained eye can discern, the cups are, in their way, as beautiful as the vases. One thousand men are employed in this factory alone, and tens of thousands more throughout Bohemia. The art is taught in special schools in that land, and every care is taken to perfect the artists in their profession, which requires years of study to master. Some of these vases, and most of the cups, have smooth surfaces, and it is to them we must turn for a study of color. Gold, or amber, and red in many shades, are the prevailing hues, but, when turned to the light, you will find the ground color shot through with iridescent sheen, in which a faint satiny blue prevails. The secret of this color method has never been fully understood by other nations. America produces some lovely glassware, but none that can rival this. Some of the cups and vases are like the purest crystal, while others have the peculiar steel-blue tint of the heart of an iceberg. One great vase is like a huge opal; tongues of fire gleam and flash from its sides as the sunlight falls upon it, and you look to see it suddenly shattered by the flickering flames within. Other vases look like the leaves of a water-lily, faintly tipped with pink, while many of the large dishes shine like baths of refined gold. Thus far we have spoken only of plain surfaces, but the great marvel of the exhibit lies in the work in enamel and mosaic, done on the glass. Some of the pieces look as though encrusted with gems; rubies, emeralds, topazes, sapphires, onyx, opals, all are imitated in the ware, and each seems to preserve its native light. Other pieces are pictured in wonderful fashion; some with raised medallions, others with rural scenes, and others again with allegorical subjects. It seems hard to believe that all this work is done in glass, but such is the fact. The forms are as various as the colors; a glance at the picture will readily prove that. Most of the forms are graceful; many following the antique, and some of modern fashion are very unique.



Copyrighted by the World's Columbian Exposition.

Austria—Bohemian Glass, Manufactures and Liberal Arts Building.

AUSTRIA—VASES, "LIBERTY" AND "PROGRESS," MANUFACTURES AND LIBERAL ARTS BUILDING.

The two vases in this picture form a unique feature in the Exposition. They represent "Liberty" and "Progress," and were designed and painted by the chief designer of the Imperial Court Theatre, in Vienna. The details were studied with the greatest care from materials furnished by the chief museums of Art and History in Europe, so that the artist has been able to depict exact representations of the faces, costumes and surroundings. There are ten scenes on the Vases, the first being the signing of "The Declaration of American Independence." In it, the figure of George Washington is made specially prominent; all the faces are portraits; the next scene is "The Discovery of Steam Power;" and the third, "The Abolition of Slavery." In this we see Abraham Lincoln and his Cabinet; each figure is brought out clearly, and is readily recognizable; this view is seen in our picture. On the other Vase you may see "The Landing of Christopher Columbus, 1492;" it shows the discoverer just landing, and thanking God for his deliverance. This is followed by "The Discovery of Electricity;" in this painting, the figure of electricity holds, in her left hand, the wire of telegraphy and electric lighting, while a cupid, standing near, is listening to messages of love, communicated by telephone. Another picture, called "The Magna Charta," shows the meeting between King John and his barons at Runnymede, June 15, 1215; the Sovereign is just in the act of signing the great charter. "The Invention of Gunpowder" is also shown under the picture of Magna Charta; it represents a goddess applying a torch to a cannon, while a miniature figure of War is ramming the powder home. "The Taking of the Bastile" forms the next subject, and, in the picture, the strong and gloomy prison with its eight towers is shown. This is followed by "The Battle of Sempach," fought in 1386 by the Swiss confederates against Austria. In this battle the Swiss gained their liberty, and established the first modern Republic; the picture represents the moment when Arnold Von Winkelreid cleared a way for his countrymen by gathering a sheaf of Austrian spears into his own breast. The last picture illustrates "The Invention of Printing." Johann Gutenberg's portrait is seen in this picture, resting against an old printing press. The works in which these Vases were made is situated in Altrohiau, Bohemia.



Copyrighted by the World's Columbian Exposition.

Austria—Vases, "Liberty" and "Progress."

DENMARK—PAVILION, MANUFACTURES AND LIBERAL ARTS BUILDING.

One of the most attractive pavilions in the Manufactures and Liberal Arts Building is that of little Denmark; it is built in the style of a Court House of 500 years ago. On either side of the grand entrance is a clock-tower, one timepiece recording the hour in Copenhagen, the other in Chicago. The arms of Denmark are beneath each tower. There are two statues in front of the pavilion which every American will view with special pleasure—one of Thorwaldsen and the other of Hans Christian Andersen. The Thorwaldsen statue has been purchased by the Danish Society of New York, and will be placed in Central Park. Entering we find the exhibit charming. Immediately in front of us there is a model in silver of the Royal Castle of Rosenberg; near it we come upon the study of Hans Christian Andersen, filled with relics of that admirable man. The exhibit is arranged to represent as nearly as possible the study of the author. On the open desk used by Andersen in his lifetime we see several pages of the manuscript of his work, "The Story of my Life." Pictures, books, tables, sofa, screen, chairs, in fact all the furniture of such a room we find here, simple enough in good faith, but full of interest to the student. There is a grand display of articles of gold and silver from Copenhagen, among them some ancient wassail-bowls and drinking-horns, one beautifully engraved, valued at $900. Another of the exhibits is a beautiful mosaic table, a copy of one of the most renowned tables in the world, at present in Knip Castle. It was presented to King Frederick the Fourth by the Grand Duke of Tuscany, in 1709; it is said that four of the most notable lapidists of Italy worked on this table for thirty years; it is of lapis lazuli and fifteen other kinds of rare stones. The wood-carvings and specimens of engraving on glass are extremely fine; the latter was done by ladies of Copenhagen. There is one particularly interesting room in this exhibit; it represents an apartment in an ordinary Danish farm-house of 150 years ago. All the articles in the room are solid. Beautiful silver filigree-work and fine specimens of porcelain abound. As interesting as Hans Christian Andersen's study is the model of the Museum of Copenhagen, surrounded by relics of the great sculptor Thorwaldsen. He must have been a great smoker, for we find his cigar-case, several pipes and ar ash-tray among the exhibits.



Copyrighted by the World's Columbian Exposition.

Denmark—Pavilion, Manufactures and Liberal Arts Building.

DENMARK—GENERAL INTERIOR, MANUFACTURES AND LIBERAL ARTS BUILDING.

It is odd to see how the great and the small nations of the earth shoulder each other in this vast building. Just across the avenue from Denmark, the great Empire of Russia has her grand exhibit, while Brazil adjoins the pavilion of this little Northern land; yet, small as she is, Denmark has made a worthy display of her arts and industries. On the walls of her pavilion hang scenes from Denmark, Iceland, Greenland, and the Danish possessions in the West Indies. Here we see some magnificent productions of the goldsmith's art. One great salver of gold and silver, richly chased and engraved, is worth $8000, and near by it is a shield, upon which a battle scene has been depicted, which is worth $15,000. The collection of old drinking-horns, some of them of the precious metals, is very curious. They are thickly engraved with legends from the Scandinavian mythology; one shows Thor drinking from a skull, and others depict convivial scenes in the Valhalla of heroes. We know not how many sea-kings have drunk skaoul from these horns, as some of them are very ancient. There is also a considerable collection of ancient weapons, bearing the marks of use; but these are not the chief features of the exhibit; most of the articles, such as those seen in our picture, are related to the useful side of life. A great many ladies exhibit here; in fact, the laces and wood-carving may, in general, be said to be the work of women, and very neat and dainty are the exhibits. There is one curious feature here, that called poker-work; pictures have been burned into the wood with a poker, and the effect is very pleasing. Three young ladies of Copenhagen have produced this work, and it would be hard to say which deserves most praise. One piece is a table, and another a chair, while the third consists of panels; the effect is very much like etching. One exhibit is of painted glass plates, and a glass ceiling is also shown. One wanders through this pavilion with a great deal of pleasure. It may not be so grand as some others, but there is a great interest in peeping into Hans Christian Andersen's study, and seeing the very desk upon which he wrote his lovely child stories, and also in viewing the simple relics of the great Thorwaldsen, which tell of the homely, frugal nature of the man, and teach us that the very greatest are of the same clay as ourselves.



Copyrighted by the World's Columbian Exposition.

Denmark—General Interior, Manufactures and Liberal Arts Building.

FRANCE—PAVILION, MANUFACTURES AND LIBERAL ARTS BUILDING.

As usual, La Belle France has covered herself with glory. Her Pavilion is next to that of Belgium. It is of a rich cream tint, and very highly ornamented with caryatides and other carvings. A huge statue of Art sits royally enthroned at the main entrance. As we enter, we find ourselves in a dim religious light, which comes down through a perforated straw-colored roof, and seems cunningly contrived to lend greater fascination to the marvels of delicate color in the various exhibits. The many rooms of the Pavilion are arranged after the governmental plan. The taste of the exhibitors may be seen in the adjustment of their wares, but it is quite evident that they were not allowed much choice as to position. This department seems specially designed to delight the heart of women. Almost at the entrance, kid gloves of every conceivable shade may be seen. It would puzzle an artist, or what is more to the purpose, a woman of fashion, to catalogue the colors; and then the laces! wonderful filmy products from Caen, in Normandy; Old Point, Mechlin, Honiton, Valenciennes, and even some of those wonderful patterns, the art of making which was lost during the terrors of the Revolution, and even as early as the revocation of the edict of Nantes, are on view. Marvels of exquisite and ingenious work these laces are, and the cases contain what the treasury of an empress could not purchase. Some of Worth's most splendid costumes are also on exhibition, sheeny, glimmering silk, almost atmospheric in its lightness, rippling about the models like sunsets and sunrises, imprisoned and disciplined as by the touch of a magician. Long rows of corsets, with mysterious laces and fastenings that only a woman could understand, appear in some of the cases. But man may also find food for interest; ties of glowing satin, buttons of every form and hue; baby-clothes that would turn little ones into veritable gods and goddesses; the sumptuous uniform of the Marshal of France, with its opulence of gold lace, may be said to conclude the dress exhibits; and then the bewildering wealth of porcelain attracts our attention. Huge vases of Sevres, with every kind of delicate ware made in France; bronzes deftly-colored, massive silver plate, jewelry rich with diamonds, pearl and coral. The pearl necklaces are specially beautiful and rivet our gaze, as do also the bronzes and candelabra.



Copyrighted by the World's Columbian Exposition.

France—Pavilion, Manufactures and Liberal Arts Building.

FRANCE—SECTION OF PAVILION, MANUFACTURES AND LIBERAL ARTS BUILDING.

France is surely the land of genius. Here in her great pavilion, we cannot wonder at the restless intelligence that produces revolutions and political convulsions. A nation such as this could not keep still. There is system and order everywhere. As we walk along Columbia Avenue, in the Manufactures and Liberal Arts Building, we get little peeps of fairyland, of which this is one; magnificent caryatides sustain the facade of the structure, and smile coyly down on the beholder. Though the attitude is somewhat awkward, the figures are full of strength and grace. The hangings are of rich crimson plush, with light tassels falling on either side of the tablet bearing the name of the exhibitor. The contrast of color between the white figures and the drapery, is charming. The upper frieze is eccentric tracery, heavily gilded, and the narrow lower frieze is of the nature of mosaic. The slender, graceful pillars are intended to represent porphyry, and they harmonize well with the surroundings. The decoration of the interior is peculiarly chaste; the back of the picture shows a panel of beautiful tapestry, into which is worked a sylvan scene; the figures of the nymphs stand out, as though embossed, so exquisite is the work. All the furniture of a drawing-room is here shown; many of the chairs and divans are upholstered in the style of Louis XIV., and most of the woodwork is thickly overlaid with gold. Rare artistic skill is exhibited in the shapes of the various pieces; none of the old-fashioned straightness is seen; even the legs of the chairs are gently curved, and the eye rests with pleasure upon all. As this section is, so are many others; even the rugs upon the floors are rich and luxurious. Palms and flowers are scattered about, and an atmosphere of refinement pervades all. The plain canvas roof lets in a softened light, that brings out charmingly the coloring of the upholstery and decorations. Seen from this wide, noisy avenue, with its glittering domes and bannered towers, this room seems a cool retreat fit for a sovereign to rest in. One longs to step over the thick silken cord that bars the way, and sit down in one of those enchanting chairs, if only for a few moments, and dream of kings and palaces, and the pomp and luxury of power; but we must move on our way, for there is much more to be seen in the great pavilion of this wonderful nation.



Copyrighted by the World's Columbian Exposition.

France—Section of Pavilion, Manufactures and Liberal Arts Building.

FRANCE—WITHIN THE PAVILION, MANUFACTURES AND LIBERAL ARTS BUILDING.

France boasts one of the grandest pavilions in the Exposition. Its beautifully arched entrance gives a foretaste of the treasures it contains. Here good taste reigns supreme. The exhibits are in several rooms, each beautifully decorated. Among them, the Gobelin room invites special attention; the front of the pavilion in which this exhibit is displayed is paneled with tapestry of the Gobelin manufacture and of the most exquisite workmanship; the entrance is decorated with a lovely frieze wrought in Paris. The walls of this department are hung with tapestry loaned by the government of France, and unrivaled, perhaps, on earth. Such a feast for the eyes as this room affords, mortals have rarely enjoyed. The other pavilions are also very beautiful, and each is filled with a special class of goods. In the centre of the great pavilion there is a group of statuary, sent by the government; it represents France seated; the figure is clad in armor, except that a flowing scarf is fastened round the waist. One hand is raised, as if to attract attention to the tablet held in the other, on which is engraved "The Rights of Man." A naked sword is pressed against this tablet; the expression of the face is that of calm power. A diadem composed of three figures, representing "Liberty," "Equality" and "Fraternity," rests on the superb head, and royally crowns the work. France has many other noted statues here. It seems as though her artists and men of genius had put their whole hearts into the matter. The seal of art is upon everything; furniture upholstered in the finest tapestries, and heavily gilt or wondrously carved, is plentiful. Turn which ever way you will, some marvel meets the eye. In one room, pottery in every imaginable form is seen; in another, splendid porcelain attests the genius of France; in another, glassware glitters like a bed of gems; and in others, jewelry, silverware, silks and bronzes make a sumptuous show. This pavilion is a city in itself. The furniture and decorations in some of the rooms in the palaces of Louis XIV. and Louis XV. have been faithfully copied, and give us some idea of the pomp and luxury that surrounded those proud sovereigns. Yet here, all about us, are marvels of workmanship and taste, born of the nineteenth century, that even these kings could not hope to possess.



Copyrighted by the World's Columbian Exposition.

France—Within the Pavilion, Manufactures and Liberal Arts Building.

FRANCE—BRONZES, MANUFACTURES AND LIBERAL ARTS BUILDING.

Among the many magnificent exhibits in the Exposition, this which our picture represents is pre-eminently beautiful. It would require a large hall to show the numerous pieces properly. In front of this pavilion stand two gigantic figures in gilt bronze, holding great garlands of lamps on their uplifted hands. In splendid oxidized bronze, we see Theseus fighting with the Centaur; the action is magnificently vigorous; this work was done by the famous Barye. The large figure in the foreground of our picture represents Cæsar Augustus, the original of which was discovered at Rome in 1863. There is also here a huge bronze ox, as nearly perfect as genius could make it. The great chandeliers hang down like large branches of trees, thick with crystal fruit, and when lighted, they are wondrously beautiful. So much for the larger pieces. This exhibit is rich in smaller articles of great value; one is a jewel case and wedding-box of Limoges workmanship; they are beautifully enameled and very costly. Enamels, carved ebony, and fine gilt bronzes, all in hand-work, abound, and one group is particularly interesting to Americans; it represents George Washington and Abraham Lincoln, seated at a table with the national flag between them; they are in strange company, however, for close beside them we see the wild Bacchantes dancing and clashing their cymbals in a revelry of glee, while Mercuries by the score seem hastening to do the bidding of the gods, who sit or stand around in conclave. And so many gods as there are here! It would seem as though the French had a strong love for heathendom, as represented by ancient Greece. Venus in several forms, following the old classic models, is often seen; Vulcan, at his forge; Mars, on war intent; Apollo, glorious in manly beauty; Phæton, driving the chariot of the sun; all are here, ruled over by Jove and Juno as of yore. It is Olympus in bronze. Here in this imperishable form the gods all live again for us. Pictures will fade and decay, marble will be shattered and destroyed, the daintiest wood-carving be chipped and defaced, but bronze will live while the race lasts. It may be that at some future time, when the nations that now rule the world have passed away, the historians of the coming race may gather the scattered threads of our history from bronzes such as these, and weave out the story of our lives.



Copyrighted by the World's Columbian Exposition.

France—Bronzes, Manufactures and Liberal Arts Building.

FRANCE—DRAPERY, MANUFACTURES AND LIBERAL ARTS BUILDING.

Though this exhibit does not occupy a very large space, it is full of interest. The factory in which these draperies and the upholstery of this furniture were made, is in Belleville, Paris. The material is called Belleville Tapestry. One of the pieces we see upon the wall represents music, and is done in nine colors. It is glowing, fresh and beautiful. No painting on canvas could be truer, nor of finer color tone. This piece is after David, the great French painter of Revolutionary fame. Another, an admirable landscape, by Laueret, is seen to the left of the curtains in this picture. The great painter's work is honored in this reproduction; it is so clear and perfect that even the perspective is preserved, and the foliage of the trees is as perfect as an artist could desire. There is also a Watteau, so freshly beautiful that one is tempted to feel the tapestry, to see if a trick has not been played, and we are looking at a canvas after all. Even the lovely Gobelin tapestries do not greatly surpass these three pieces. The curtains which are before us are of Savonnerie embroidery, and are peculiarly fine. Much of the furniture here shown is covered with the same kind of embroidery. There are also Savonnerie pictures, which are as charming as they are curious. One subject is "Oysters," after Defais; a "Cock," after Cotin, and a "Vase," after Delaporte. The original of this picture is in the Louvre. The medals we see between the curtains were awarded the exhibitors in Paris, Philadelphia and Vienna; five of them are of gold, two of silver, and three of bronze. We may well hope that another will be added from this Exposition. Few people think of the real value that a single one of these rooms contains, and the expense to which exhibitors have gone to display their wares. The draperies in this pavilion are wonderful indeed. Two sets of curtains, in particular, attract attention; they are of heavy velvet plush, one pair of deep blue, the other mauve color. They are hung in recesses specially made for the purpose, and with their heavy silken cords and bullioned tassels make a beautiful show. The draperies of the various pavilions in this section are equally interesting. They range through almost every shade of color, from bright yellow to a cool sage green, and are arranged with matchless skill. Some hang in festoons of dainty lace, and others sweep in long folds to the floor.



Copyrighted by the World's Columbian Exposition.

France—Drapery, Manufactures and Liberal Arts Building.

FRANCE—FURNITURE, MANUFACTURES AND LIBERAL ARTS BUILDING.

This picture represents one of the handsomest compartments in the whole Fair. The beautiful Gobelin tapestries reach from the ceiling to the floor, and represent outdoor scenes. One shows a picture of a mountain side, with two fair ladies carelessly watching a traveler, whose well-laden donkey jogs lazily beside him; another is a love scene, in which little Cupid is very busy; and the third, a sylvan dance, such as one often sees in France; but it is the furniture upon which our attention is specially fixed. The room represents one of the salons of Louis XIV., and the furniture, as nearly as possible, corresponds with the room; it is a dream of beauty. The frames of the furniture are hand-carved; flowers, fruits, vines, and great bunches of grapes have been carefully wrought out of the handsome wood. In some cases, the graver's tools have wrought historical scenes and battle-pieces in the yielding material. The cabinets are marvels of art, paneled with lovely veined marbles, malachite and gilded ebony; some of them have numerous small doors and secret drawers, calculated to confuse the uninitiated. Some of the pieces of furniture are modeled on the pattern of that in the Trianon, the favorite residence of Marie Antoinette, whither she resorted for relaxation from the cares of the Court, and with some of her most favored maids and friends, entered into the quiet joys of country life. How sad that such an ideal existence was not long to be her portion! The upholstery of this furniture is also of Gobelin tapestry, and forms a real picture gallery in itself. Some of the pieces have a historical value, and all are charming. The gold of the frames harmonizes well with the color tone of the tapestry, and the rich, dark carpet makes a splendid foil for it all. The vases scattered about are of Sevres, the clock ormolu. The mirror seen in the picture is shaped like a Gallic shield, and the two tall wax candles on either side remind us of the days before gas or electricity was known, and when even sovereigns went to bed by candle-light. In spite of the elegance of this apartment, there is every evidence of comfort. The furniture is not alone for show, it is thoroughly usable. The wide seats invite to rest, and the broad divans are the acme of comfort. One who looks upon such sights as this, must feel that France can teach us some lessons worth learning.



Copyrighted by the World's Columbian Exposition.

France—Furniture, Manufactures and Liberal Arts Building.

FRANCE—SILVERWARE, MANUFACTURES AND LIBERAL ARTS BUILDING.

In her silver exhibit, France is quite as remarkable as in other branches. Her artists have coaxed the shining metal into a great variety of forms and uses. Our picture represents only one display of several in this pavilion. In the foreground we see a beautiful piece, such as is used in France for suppers al fresco, or on verandas. The lamps are of solid silver, with colored globes, through which the light shines softly. Between the lamps is an ornament which, for artistic workmanship, cannot be surpassed. It consists of a bowl filled with silver ferns, which look as though bathed in moonlight, and flecked with silvery dew; resting on the bed of ferns is an exquisite little tea set, dainty enough for goddesses to use and delight in. The piece to the right of the picture is much the same, except that the centre represents Ganymede bearing an exquisitely wrought tray upon his shoulders. The centre piece consists of a complete tea set, delicately wrought and of beautiful pattern. At each side and immediately behind this, we note two standing lamps; their shafts resemble the trunks of trees, and the silvery foliage at their crests is crowned with flowers of crystal that, at night, glow like golden blossoms. This exhibit also contains many very handsome candelabra in solid silver, with tea and dinner sets in profusion. There is one curious fact about the French exhibit: nearly every other country has what is called a national art; the bronze work and jewelry of Russia are distinctly Muscovite; the art works of Denmark, Holland, Switzerland and Germany may be known at a glance, but French art has no limitations, no modes, no conservatism; it seems always reaching out after the new. The myriad forms of nature, flowers, ferns, trees, and the denizens of forest, sea and sky, all seem a part of the Frenchman's intellectual domain. Olympus has been scaled, and the gods and goddesses summoned, to do the bidding of genius; the daily life of men and women has been carefully scanned, and prisoned in this shining metal. Standing before this pavilion, we seem to be looking into an ice cave in which the Great Artist had wrought, with sovereign genius, royal marvels, and when the sun glints in vagrant rays upon this mass of treasure, we are almost afraid it will melt from our view. Gold is beautiful, and the rich toned bronze delights the eye, but gleaming silver is the true metal of art.



Copyrighted by the World's Columbian Exposition.

France—Silverware, Manufactures and Liberal Arts Building.

FRANCE—SEVRES VASES, MANUFACTURES AND LIBERAL ARTS BUILDING.

This picture introduces us to one of the finest rooms and richest exhibits in the Exposition. The room is high, square and spacious, and roofed in with canvas. The two portals, by which it is entered, are grand and massive, and are hung with rich draperies artistically arranged. No one can enter this room without blessing the government of France, which has ransacked its palaces to favor this new world with a glimpse of old world splendor. The walls are hung with gorgeous tapestry, portraying the revels of the gods, with scenes from French history, and with intricate designs and patterns, chaste and harmonious. The upper walls are decorated with a lovely allegorical entablature, the figures of which have the finish of fine enamel enriched with crimson, blue and gold. We stand here bathed in soft delight; though we know that multitudes are without, yet their clamor reaches us only in softened murmurs, for here quiet reigns, and we feel that reverence which all experience in the presence of the grand and the beautiful; but we have described only the casket, and must now turn to the jewels which it enshrines. In the centre of the great room, there is a four-shelved pyramid, the shelves extending entirely around the structure. Upon these are ranged numerous vases of the beautiful porcelain of Sevres, the finish of which is as delicate as the skin of a well-bred child, and the coloring so lovely that, though we know the surface is smooth, we seem to be looking into wells of various tints, or into the very hearts of jewels. The large vase which crowns the pyramid differs from all the others, not only in size, but because it is of the color of moonlight, seeming to hold the rays imprisoned in its glossy depths. It is flanked by two other graceful vases, colored a deep Persian blue, making an exquisite foil for the central gem of the collection. Nearly eighty pieces are ranged on this pyramid, and many more are placed at points of vantage around the room. Not all are vases, for there are some figures, prominent among them, a very life-like bust of Marie Antoinette, the unfortunate queen of Louis XVI. The government porcelain factory, at Sevres, was established in 1756, and, in a museum connected with the building, specimens of the ware of all nations and all ages, are carefully preserved and studied by the artists of the establishment.



Copyrighted by the World's Columbian Exposition.

France—Sevres Vases, Manufactures and Liberal Arts Building.

GERMANY—PAVILION, MANUFACTURES AND LIBERAL ARTS BUILDING.

The German Pavilion is next to that of Austria, on the main aisle. It is built partly of a material made to represent marble, and partly of iron open-work, which forms a high fence around it. The architecture is in the style of the sixteenth century Renaissance. The main entrance is a handsome columned arch, surmounted by the arms of Germany. The ground plan represents three circles touching each other. The huge gates of foliated iron-work, such as this seen in our picture, are the only specimens of the kind in the building. All the exhibits of Germany are housed in massive pavilions; it is truly a nation of iron. In the centre of the building, a huge column rises to a height far above the booths in which the exhibits are found. Crowning this, though too high to be justly appreciated, is the statue of Germania, sent specially by the German Emperor as a loan to the Exposition. After November, it will be placed in front of the Parliament House, in Berlin. It required four days to get it into its present position; there are several hammered metal figures of horses of heroic size, and one excellent piece represents four beautiful horses attached to a chariot, in which a driver stands and seems to urge them forward. Germany also makes a great display of furniture; some of it, from Karlsruhe, is hand-carved, and the natural color of the wood is preserved. A series of rooms are arranged at one side of the pavilion, showing drawing-room, dining-room and sitting-room furnishing. Some of these rooms are copied after apartments in the Emperor's palace on Unter-den-Linden, Berlin. Several smaller compartments are devoted to wooden clocks, all of which are kept going, making a cheerful ticking as we move among them. Back of the exhibit of the city of Nuremberg, there is a large canvas on which the market-place is painted very skillfully. The Nuremberg pavilion is of hammered iron, colored to represent bronze, and shrines a remarkable exhibit of iron-work. Some of the tapestry used in upholstering is quite novel, and the booth containing it, presents a very attractive appearance. The material is of kid's hair, and no matter how warm the day, furniture covered with this is always cool; for this reason it is called "Alpine Tapestry." In one room, decorated in blue and gold, hangs the portrait of William II.



Copyrighted by the World's Columbian Exposition.

Germany—Pavilion, Manufactures and Liberal Arts Building.

GERMANY—DRESS GOODS, MANUFACTURES AND LIBERAL ARTS BUILDING.

No better method for exhibiting dress goods could be chosen, than that seen in the pavilion in our picture; the structure is of dark wood with gilt bands and ornaments, and has four entrances. There are eight display windows in which the silks hang; they are very tastefully arranged, and the colors are so harmonized that, though several pieces hang in one panel, they look like a single shaded web. The upper part of the pavilion is divided into eight panels also, and all are filled with shaded silks, whose bright colors set off the dark pavilion to great advantage. Elegant brocades and imperial velvets are also to be seen here, and cassimeres of a confusing variety of colors and of great beauty. In the German exhibit, we miss the beautiful dresses, and the wealth of silk and lace with which France delights us, but we are compensated by seeing a greater variety of cloths than we are likely soon to see again. Here are textures of woolen and worsted, and others of silk and wool, while even horsehair has been woven into a very beautiful cloth. Shawls of many colors, and in great variety of patterns, make a very attractive appearance, and cloths used in upholstery are plentiful. Germany has not been behind other countries in carpet-making; we note Smyrna rugs made in some of her factories, and apparently equal to the productions of the Smyrna looms, having the same deep nap and curious twist in the web. We see also Moquettes, in delicate rose patterns of a cream-colored ground, so like those in the French section, that we are half surprised to note that they came from Berlin. The German Wilton and Axminster are equal to the best. The German may be slow, but he is certainly sure, and puts his conscience into all his work; every web of goods here is on honor, there is no appearance of shoddy. The German nation has been disciplined in economy, and thus their dress goods must be durable and strong. The German traveling plaids are among the finest in the Fair, not so bizarre as the English, but quiet in color, and strong in texture; and one exhibit of mohair and wool plush has not an equal anywhere. We turn away from this exhibit, thinking of the time when our ancestors wandered through Britain, stained with woad, and disdaining garments, while now all this ingenuity waits upon our necessities.

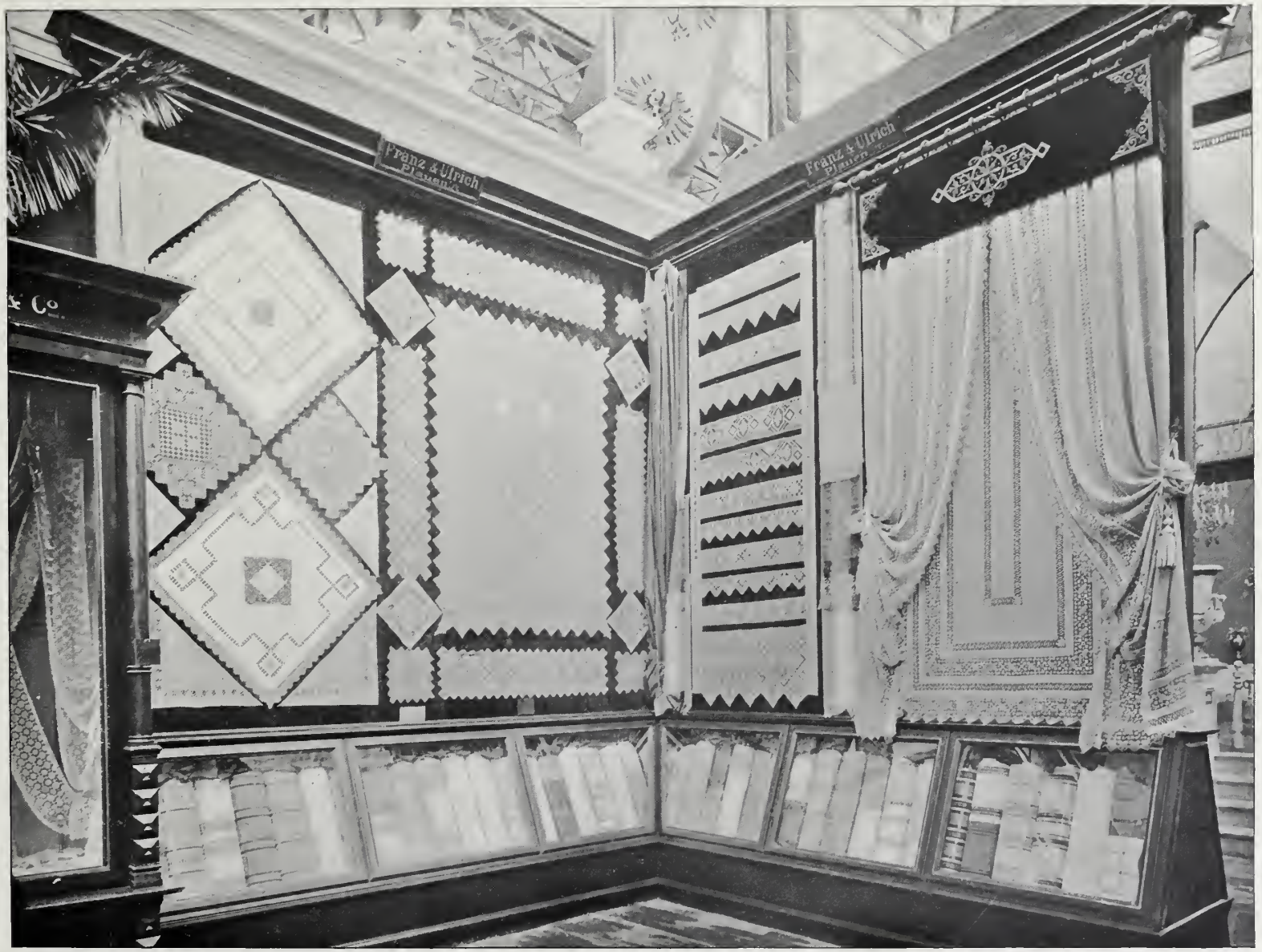


Copyrighted by the World's Columbian Exposition.

Germany—Dress Goods, Manufactures and Liberal Arts Building.

GERMANY—LACES, MANUFACTURES AND LIBERAL ARTS BUILDING.

The laces are set in cases of plush and ebony, and came from the town of Plauen, in Saxony. This is the chief town in Germany for the manufacture of white goods of all kinds. The manufacture of these was introduced by the Swiss in 1570, and since that time the prosperity of the place has gradually grown. Looking at this picture, one is reminded of the hardships consequent upon its production; many women toil for years on a single piece, with the characteristic patience of the Chinese ivory-carver. Bent over the frames or pillows, they soon become hollow-chested and round-shouldered, and yet they can earn only a miserable pittance; most of them in Belgium and in Germany receiving only from twenty-five to thirty cents a day. The wealthy class, who purchase these delicate goods, little think that they buy human lives with the material. Some Old Point lace is as precious as diamonds, and many of the patterns have been lost to the world, or at least the secret of their production has been lost. When Louis XIV. published the Edict of Nantes, which banished hundreds of thousands of his most industrious subjects, some took with them the secret of making lace in intricate and beautiful patterns; the hardships they encountered in their new homes prevented the practice of their art, and much was forgotten. The lace industry suffered much also from the French Revolution; so savage and barbarous were the massacres, that whole families were exterminated, and with some of these the secret of delicate lace-making perished. Old pieces of these forgotten patterns still bring a large amount of money, and are eagerly sought after by connoisseurs. The curtains in our picture are of thread guipure, and are very handsome. There are also oriental laces, and some of fine silk thread. There are also in this exhibit a bed-cover of thread guipure, and one of thread guipure trimmed with congress canvas, also curtains, table-covers, and draperies for chairs. Some of the fans in this exhibit are of lace mounted in silver, mother-of-pearl and ivory, and there is one grand display of gold and silver embroideries, for uniforms, altar-cloths and ecclesiastical vestments, with epaulets, and all the trimmings of the uniforms of generals, marshals and naval officers of high rank. One firm exhibits a great society banner of rich silk, covered with embroidery. It is a wonderful display.



Copyrighted by the World's Columbian Exposition.

Germany—Laces, Manufactures and Liberal Arts Building.

This exhibit of Royal Saxon Porcelain is well worth the attention of the curious. The great vase in the foreground is a real work of art; the delicately enameled pictures on it appear to have been set into a framework, instead of painted on the material. It would be difficult to find, in so small a space, such a study of the many forms into which porcelain can be made, as we see here; yet the practical side is not overshadowed by the ornamental. There is a dinner set of 180 pieces, each piece having a different picture on it, and each picture perfect of its kind. The effect of this painting is very similar to that of the old works in oil we see in Italy, or the richly stained glass in cathedrals. This ware was the favorite porcelain of Louis Philippe, who made a great collection of it. It seems curious that the origin of this porcelain was due to accident. In 1700, a young man, much given to the study of alchemy, fled to Dresden to escape the charge of practising magical arts. Augustus II., the Saxon Elector, employed him to make experiments in medical chemistry, and ultimately with pastes and clays used in the manufacture of ceramics. He worked hard for his royal master, who kept him closely confined in the castle of Meissen, that his discoveries might not become common property. For nine years he labored assiduously, making many failures, but producing better stoneware than had hitherto been known. In 1710, he began to see the way out of his difficulties; he produced a paste which, however, was too gray for his purpose; at last he noticed that the hair powder with which his wig was dressed was heavier than usual, and asked where it came from. He was informed that it was a fine powdered white clay from Aue, near Schneeberg, in Saxony. He immediately sent for some of it, and found that with it he could produce true porcelain, like that of China and Japan. When the Elector saw this, he established the royal factory at Meissen, five miles from Dresden. It was practically a prison, surrounded by high walls and carefully guarded; none but workmen were admitted, and these were sworn to secrecy under pain of imprisonment for life. The first work done was in imitation of the ware of China and Japan; but, in 1725, the production of miniatures and flowers was begun, and thus the modern character of Dresden porcelain was established.



Copyrighted by the World's Columbian Exposition.

Germany—Porcelain, Manufactures and Liberal Arts Building.

GERMANY—CERAMICS, MANUFACTURES AND LIBERAL ARTS BUILDING.

It is hard to realize that this exhibit is only one of works in baked clay, for it is very beautiful. Some of the figures are in what is called biscuit, which is plain baked clay without gloss. Others are what is called soft pottery, made of fine clay covered with a slight vitreous glaze; most of the old Greek pottery is of this description. Some is enameled, or of clay covered with a vitreous coating, made opaque by the use of white oxide of tin; majolica is made in this manner. All kinds are here, majolica, faience, terra-cotta and ornamental stone-ware. Some of the vases of the former ware have the appearance of satin, and are very finely finished. This ware is also used for ornamenting fireplaces, and makes a beautiful figured tile. Many of the old Dutch and German fireplaces were thus ornamented, and the tiles are very valuable. There is also a great deal of terra-cotta ware; the use of this material is very ancient. There is a relief in the Louvre twelve by eighteen inches, dating from the fifth century B. C. Strictly speaking, all articles in baked clay may be called terra-cotta, but the meaning is usually limited to articles which do not come under the head of pottery, such as statuettes and busts; it was customary in olden times to place a number of terra-cotta figures near tombs. The subjects usually treated of were incidents in the life of the deceased, such as boxing, wrestling, the chariot race and so forth; death was rarely depicted; thus the dumb clay was made to speak the language of affection and remembrance. The government of the United States has done wisely in making a collection of Indian pottery, such as was made by the Zunis and Navajoes; some future historian may find in it valuable data. It is a pity that we must let the pottery in the Exposition go from us; it is a world in itself. In the State buildings of Utah, Arizona, Oklahoma and New Mexico, there is a great deal of valuable ware, while Guatemala, Venezuela and Costa Rica have rich collections. Ancient and modern pottery abounds. Nearly every race and age have contributed to swell the treasure. Etruscan graves have been ransacked, and Egypt, Greece and Rome have their representation. Some of the tiny clay figures in the Mexican Exhibit are marvels of careful workmanship, and there are others equally good. Every phase of life is depicted with startling truthfulness.



Copyrighted by the World's Columbian Exposition.

Germany—Ceramics, Manufactures and Liberal Arts Building.

GERMANY—TOYS, MANUFACTURES AND LIBERAL ARTS BUILDING.

There is on the Fair Grounds a house devoted entirely to children, but the real Mecca of the child's pilgrimage is to the Sonneberg exhibit of toys, in the German Pavilion, in the Manufactures and Liberal Arts Building. The German, above all things else, is a family man, and devotes the best of his life to the good of his children. It is not then wonderful that Germany should be the land of toys, and that the world should go to her for those fanciful devices which amuse and often instruct children. A glance at our picture will show the wonderful variety of toys exhibited by a single firm. Time was when all the German dolls looked alike; they might be ever so tiny and so large, they might open and shut their eyes at the pleasure of the owner, and even wail faintly when the body was pressed between the finger and thumb, but the same blonde, complacent face, the same blue wondering eyes, the same flaxen hair, was sure to be in evidence. Now all is changed. France, with her piquant-faced dolls, used to lead the way; to-day Germany treads sharply on her heels, and the spirituelle brunette in every form and style holds equal empire with the placid blonde. In the foreground of our picture a jaunty horse is seen attached to an old-fashioned coach, in which is a Christmas tree, covered with a bewildering profusion of toys, dainty and grotesque. The Christmas tree is dear to the heart of the German child. Christmas eve, after the little ones have knelt at the mother's knee and lisped the sweet prayer—

"Christ kindchen, komm,
Mach mich fromm,
Das ich zu Dir in Himmel komm"—

there is little sleep, and early in the morning they are awake and astir to see what the good Herr Nicholas has done for them. In this picture a rash young lady doll strides the proud steed that draws the Christmas tree. Toys of every description, yachts, steamboats, dogs, horses, the whole fanciful world of a child is before us. The little ones stand and gaze, and even grown-up persons turn away and sigh as they remember the rag-babies and clumsy carts of their youth, and compare them with what children can now enjoy. This exhibit will be retained by the childish memory long after more important features of the Exposition have faded away.



Copyrighted by the World's Columbian Exposition.

Germany—Toys, Manufactures and Liberal Arts Building.

GREAT BRITAIN—EXPOSITION CLOCK, MANUFACTURES AND LIBERAL ARTS BUILDING.

This stately and beautiful clock stands in the middle of the lovely pavilion of the gold- and silversmiths, in the department of Great Britain; it is the finest clock in the Exposition. The modeling is rich and fascinating, and covers a great variety of subjects. There are scenes representing international sports, such as cricket, polo, base-ball, la crosse, and the like; the figures are very spirited and true to life. Corn and cotton plants are very effectively arranged on the panels. The figures representing games revolve every hour. Portraits of several of our presidents, with medallions of Queen Victoria and Benjamin Franklin, form part of the decoration. It is surmounted by a miniature reproduction of Bartholdi's statue of "Liberty Enlightening the World." The four handsome dials record the time in Paris, London, Chicago and Madrid, and its sweetly toned chime of Westminster bells plays our national air, "Yankee Doodle," and "God Save the Queen." The clock was specially designed for the World's Fair, and is a lovely memorial of the Exposition. This production is octagonal in form, and is made of the finest American walnut with richly gilt ornamentation. The Columbian shield, which we see to the left of the picture, was modeled in silver taken from Mackay's mine in Nevada. Four scenes are depicted on it; the first represents the priest blessing the mariners when they started on their voyage of discovery; the second shows Columbus triumphantly pointing out the promised land; the third, the raising of the Spanish flag upon the shore; and the fourth, the reception of the great Admiral by Ferdinand and Isabella; every detail is exquisitely executed. Three handsome gold caskets form part of this exhibit; one is modeled after that in which the freedom of the city of London was presented to Mr. Gladstone, and another which served for the same ceremony when the Emperor of Germany visited England. The Shakespeare casket is a marvel of art; it is beautifully damascened, and shows figures of Tragedy and Comedy on either side of the poet's portrait. The Waterloo Cup is a ravishing vase, surmounted by a greyhound, exquisitely modeled. This pavilion is indeed an Aladdin's Cave of treasures. There is nothing in the whole Exposition to equal the work in gold and silver seen here. We are delighted with the taste and skill displayed by the artists of Old England.



Copyrighted by the World's Columbian Exposition.

Great Britain—Exposition Clock, Manufactures and Liberal Arts Building.

GREAT BRITAIN—IRISH SPINNING-WHEEL, MANUFACTURES AND LIBERAL ARTS BUILDING.

This picture represents one of the most unique objects in the Fair; it is the handiwork of the exhibitor, a very intelligent Irishman from Belfast. His father also made spinning-wheels, and the work of both father and son is said to be the best in Ireland. This particular wheel has been presented to the Princess May, who recently married George, Duke of York, the eldest son of the Prince of Wales. The fair young bride has accepted the gift, and has sent the ingenious donor a very graceful note of thanks. A wheel like this has also been presented to Queen Victoria, and in the picture Her Majesty may be seen busily engaged in spinning; it is said that she is an adept in the art. Mrs. Gladstone is also possessed of one, presented to her by this exhibitor, and the gift was pleasantly acknowledged by her, and also by her excellent husband. It may be interesting to know that one was also sent to Mrs. Grant, the wife of our great general, and was for a time an ornament of one of the rooms in the White House. This wheel is made of native Irish walnut, which is very hard and dark, and takes a beautiful polish. The spindle is made from the iron of an Irish pike, used in the rebellion of 1798, and the treadle is in the form of a harp. It is curious that a portion of a weapon used by rebels against their sovereign, should find its way into a royal home, but our ingenious Irishman must have remembered the text of Scripture which tells of the time when "swords shall be beaten into plowshares, and spears into pruning-hooks." A pike could not be turned into better use than this, nor could any gift show more plainly the friendly feeling growing up between Ireland and England. We must not imagine this wheel beautiful only as a mere toy or household ornament; it is formed for work, and is entered against all the other wheels in the Fair, to spin for a purse of one thousand dollars. Curiously enough, this exhibitor has only this single piece in the Fair; a plain workman's exhibit. We hope the royal lady, when she receives it, will like it all the better for having taken this trip across the water and for being christened in the World's Columbian Exposition. Though spinning by hand is regarded as a lost art, we shall never lose interest in the old time spinning-wheels, which remind us of the early industry of our maternal ancestors.



Copyrighted by the World's Columbian Exposition.

Great Britain—Irish Spinning-Wheel, Manufactures and Liberal Arts Building.

GREAT BRITAIN—ROYAL WORCESTER, MANUFACTURES AND LIBERAL ARTS BUILDING.

The exhibits of Great Britain and Ireland will be found in a splendid pavilion in this building. The structure would better be described as a series of booths and stores, many of them very tastefully constructed and hung with beautiful tapestries and silken draperies. The entrance is in the form of a tower, decorated with flags and blazoned with the arms of Great Britain and Ireland. It is very difficult to know where to begin a description of this wonderful exhibit. First, then, let us glance at the display of Royal Worcester. Many pieces of this beautiful ware belong to Queen Victoria, notably a superb vase, bearing date 1798, and valued at $6000. The ware is arranged on shelves and tables, and its value may be judged by the prices marked on some of the plates, which range from $64 to $110. Looking at the delicate ivory ground tone of this ware, with the rich golden traceries and raised medallions of its ornamentation, one would hardly judge of the queer material of which it is made. They are china clay and china stone from Cornwall, feldspar from Sweden, fireclay from Stourbridge and Brosely, together with flint and calcined bones. The industry was introduced into Worcester by a physician, in 1751. Other pottery here is deserving of notice. There are two fine vases in Doulton ware, called after "Columbus" and "Diana." The first shows a figure of the great Admiral gazing on the land he had just discovered; on it also are two beautiful pictures of cupids, one awake and the other asleep, by a renowned painter. The Diana vase represents the goddess of the chase resting on the summit, surrounded by appropriate symbols. There are other fine vases and portrait plaques in this collection. There are a great many interesting relics in cases, among them the crown won by the Duke of Sussex at the coronation of Queen Victoria. There are also punch-bowls in gold and silver. In the Celtic exhibit we see the harp of Brian Boru who ruled Ireland in the early part of the eleventh century. Surrounding this harp are golden mitres, reliquaries, crosiers, torques and bracelets. The English exhibit is especially rich in ornate table furniture, the handsome china being only a small part of the display. Many of the pieces of Wedgwood seen here were once the property of royalty; the ruling House of England has shown rare kindness in permitting their use.



Copyrighted by the World's Columbian Exposition

Great Britain—Royal Worcester, Manufactures and Liberal Arts Building.

GREAT BRITAIN—WALL PAPER, MANUFACTURES AND LIBERAL ARTS BUILDING.

This pretty little booth stands nearly in the centre of the department of Great Britain. It is only ten by eighteen feet, but small as it is, it contains twenty different styles of wall paper. Rooms decorated with these papers would certainly look charming. One style, made in Chelsea, England, is embossed gold on light-toned olive, with a lovely frieze of China roses, netted in an exquisite tracery of vines. Another style is what is known as Greek pattern; the figures are raised in gold and white, and a frieze of briar roses goes with it; the roses look as though they were embossed on velvet. We turn next to a paper of larger pattern; great palm leaves in Roman gold, spread over a blue ground, and looking like precious metal, so heavy is the gilding. The frieze is almost startling, as it represents giant poppies, such as fleck with flaming red the wheat-fields of England. Passing through the door in the centre, we find ourselves in another compartment of like dimensions; our eyes are first attracted by the Haddon frieze, a deep-toned velvety paper, that would look very effective in a great hall or banquet-room. The Elizabethan dado, Louvre filling, has an antique look and resembles old embroidery on a ground of blue. Another specimen of the Elizabethan dado is faintly frosted, and, when on a wall, would look as though tiny drops of dew had been sprinkled over it. The Trianon ceiling, Haddon filling, is made to represent the decorations in the palace of the Trianon. It is of spiral pattern, with red and yellow flowers intermingled. The combination is rather daring, but as it is intended for ceiling, much would depend upon the color tone of the wall. The last specimen we see is somewhat better; it is the Elizabethan ceiling, Toko filling. Other varieties are about us, but they are so much like the patterns we see every day, as to need no description. This Exposition affords excellent material for the study of wall decoration, not only in paper and tapestries, but by visiting the pavilions of the different nations; each has its own method of ornamentation. Some, like that of Austria, are hung with embossed leather; others are draped with cloth, in tasteful designs; they should not be overlooked in the study of the Fair, for our own manufacturers may receive many new and valuable suggestions, through a comparison of ideas with other exhibitors.



Copyrighted by the World's Columbian Exposition.

Great Britain—Wall Paper, Manufactures and Liberal Arts Building.

INDIA—ART WORK, MANUFACTURES AND LIBERAL ARTS BUILDING.

This beautiful booth is of carved black wood from Bombay. The facade shows the artistic skill of those who accomplished the work. A strong smell of sandal-wood, so common to oriental structures, greets us as we enter; it is from several cabinets made of that wood, one of them from Mysore, a marvel of intricate carving. Many pieces of black-wood furniture are here; in color it resembles ebony, being only a shade or so lighter, and it is said to be as hard and durable as teak. Tables, chairs and cabinets are carved with grotesque devices. Elephants, camels, horses, gods, goddesses, men, women, birds and fishes, all seem to have come alike to the artists. The work is all done by hand, and is as smooth as marble to the touch. There is here also a very fine screen of teak-wood, elaborately carved; it required several years to finish the details. On some of the tables we observe many small articles in silver; these were made in Cashmere and Cutch, where the cleverest silversmiths and metal-workers in India are found. The objects are very various, representing statuettes, small baskets, pagodas, temples, pins and other toilet articles. The silver has the appearance of age; it looks so dark that at first glance we are misled into the opinion that it is oxidized. The Chinese treatment and character prevail in the ivory, which is of very fine texture. We note some lovely scarfs for tables, worked in gold and silver thread, on silk and velvet, and also some rugs such as the upper class Hindoos love to possess. The table-covers in subdued colors are also very beautiful. An interesting part of the collection is several ivory inlaid portraits, and a curious kind of embroidery called beetle-wing, which looks as though made of iridescent flakes. The display of brass-ware is profuse and very curious. Trays of hammered brass or of the plain metal abound. Here are baskets looking as though woven of willow, censors, gongs, bells, shields, boxes, and even table furniture, all of brass from Benares, the Holy City of India. Some of this brass is plain, other pieces are enameled in different colors; the result is wonderfully charming. The art is said to be a secret among the people of Benares; none of the European nations have as yet discovered how it is accomplished. We turn from this little corner of the Orient, feeling that we have learned much of our Aryan brethren.



Copyrighted by the World's Columbian Exposition.

India—Art Work, Manufactures and Liberal Arts Building.

ITALY—PAVILION, MANUFACTURES AND LIBERAL ARTS BUILDING.

One who enters Italy's pavilion, stands in the midst of an embarrassment of riches. There are two things which Italy particularly needed—namely, light and room. Much of the beauty of the exhibit is lost from need of the former, and the crowded condition of the various sections easily proves the lack of the latter. The outside of the pavilion is an art gallery in itself; beautiful statues in Parian marble and massive figures in bronze are intermingled with daisies, pictures and terra-cotta figurettes in bewildering profusion. There is a huge bronze lion at the main entrance. Passing this ferocious-looking beast, we come to a wonderful collection of mosaics, tables, boxes, mantels and jewelry of every variety, impossible to describe. The Neapolitan exhibit is full of interest. There is one case of exquisite Etruscan jewelry, encrusted with beautiful gems. The display of silver filigree is also very fine. Looking at the numerous examples of pale pink and red coral ornaments from Naples, one finds it very hard to obey the tenth commandment. It is doubtful that America has ever before seen such a wonderful treasure-trove of this delicate pink and red material. The ingenuity of the Italian artists seems to have been taxed to the utmost to produce these wonderful designs. The Venetian exhibit is rich in colored glass, tortoise-shells, statues, inlaid wood, furniture, rich brocades and draperies; and Milan is in no sense inferior; her furniture is some of the finest in Italy, and many of the cabinets she exhibits are perfect gems of art. It would be about as easy to publish the directory of a large city as to name the statues in bronze, marble and wood scattered everywhere. There are many beautiful pictures and a profusion of brocades, carpetings, tapestries and rich velvet hangings, while there are also several compartments filled with furniture from the Royal Palace, some of it of the time of Louis XIV. In her display of laces, Italy is not far behind France, and, in fact, it is clear that the Italian lace finds a ready sale in the French capital, as one of the booths is fitted up to represent a Paris branch of a great Roman firm. Mirrors from Venice, richly decorated china from Florence, musical instruments, and statuary from all over the kingdom, confuse the senses and impress upon the dullest mind the marvelously artistic progress and the great industrial wealth of sunny Italy.



Copyrighted by the World's Columbian Exposition.

Italy—Pavilion, Manufactures and Liberal Arts Building.

NORWAY—GENERAL INTERIOR, MANUFACTURES AND LIBERAL ARTS BUILDING.

The Land of the Midnight Sun has a plain pavilion of Norway pine fronting the central aisle in the great building devoted to Manufactures and Liberal Arts. Our eyes are first attracted by a profusion of rugs worked in silk and worsted by the women of Christiania. The colors are admirable imitations of the Smyrna and Turkestan rugs familiar to the lovers of art. In the centre of the pavilion a monument consisting of seven different kinds of native marble looms up. The work is of exquisite finish, the beauty of the stone fully compensating for the absence of redundant ornamentation. Cases of dainty lacquered jewelry, with beautiful mosaics, next attract the attention. There are drinking-cups, mirrors, brooches, bracelets, necklaces and a variety of other charming articles, some of them eminently grotesque, but all possessed of pronounced beauty. Some wonderful embroidery is also on exhibition; sets of doilies, more beautifully wrought than those which the Princess May so lately received as a wedding gift, tell of the industry and taste of the ladies of the North-land. Wood-carving, which engages the attention of the deft Norseman in the long winter nights, is to be seen on every hand, but the really interesting part of the exhibit and that most thoroughly Norse, is to be found at the sides and upon a raised platform at the eastern end of the pavilion. There may be seen a splendid display of hunters' weapons, spears, knives, snow-shoes, with numerous trophies of the chase, such as the heads of deer and elk, and the skins of many animals. The snow-shoes are particularly interesting, some of them being over twelve feet long. A graceful stuffed reindeer, fully harnessed and attached to a sleigh, shows the method of winter transportation. Sleighs and other vehicles commonly used are also on the platform, with figures of Norwegians in the national costume; in the centre and at the back of the platform there is a reproduction of a Norwegian house; a gray-haired old man sits on the steps; beside him a blushing pair, evidently bride and groom, are standing with a conscious look upon their faces, and a Norwegian dandy stands on the extreme left of them. Another interesting exhibit is a gun capable of firing five cartridges in quick succession. It has been adopted with a slight change by the United States—our gun being able to fire seven shots instead of five.

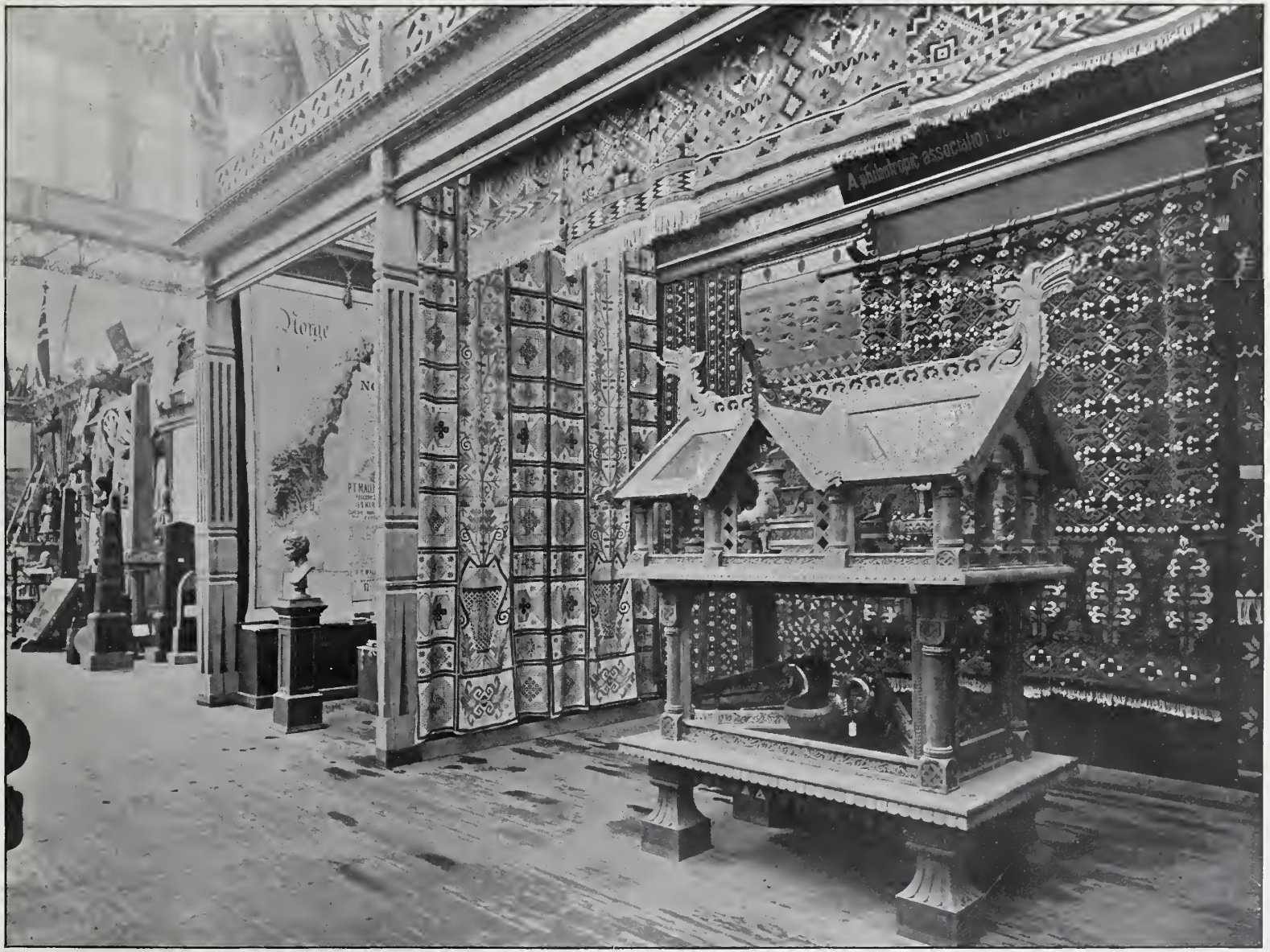


Copyrighted by the World's Columbian Exposition.

Norway—General Interior, Manufactures and Liberal Arts Building.

NORWAY—ART WORK, MANUFACTURES AND LIBERAL ARTS BUILDING.

The pavilion of Norway is across the avenue, opposite that of Switzerland. Its panels are adorned with pictures of the scenery of the country and, judging by them, it must be grand and picturesque, in some respects surpassing even Switzerland. This picture is a good portrayal of the nature of her exhibits; there is scarcely a more interesting collection in the building. The lovely rugs here seen are hand-made by Norwegian women; they are colored to represent Turkish carpets, and the arrangement of their display is admirable. These ladies have also made chair-covers, and wall-hangings of the same material. Both here and in the Denmark display, it is surprising to note the number of women exhibitors; the fair sex in Scandinavia must be very industrious. This beautiful cabinet in the foreground is of rich, dark wood; the carving is very bold and grotesque, the drinking-horn in the centre being especially well executed. All the Norwegian wood-carving is of the same bold character; the strokes are strong and nervous; the artists seem to have little disposition for elaboration, and seem to draw on their imagination for an infinite number of grotesque ideas. There are a large number of carved beer tankards, boxes and pins, and all would be readily known as Norwegian. To the left of the picture, we see a large map of Norway, which covers the entire wall. That long strip of rugged land has been the nursing mother of a brave and gallant race. As one looks around him here, he is struck with the genuineness of the material about him; everything is for use, instead of show. One entire side is devoted to the exhibition of every imaginable variety of tourists' articles, such as guns, fishing-rods, snow-shoes, leather garments, and the vehicles used throughout the country for transportation. Some of the silverware in this exhibit is very old, and furnishes us with good examples of the skill of the ancient smiths. There are also several exhibits of national costumes, the bright colors of which are very attractive, and, as there are many life-size figures in the pavilion, clad in the garb of the different parts of the country, a good opportunity is afforded for studying them. Norway is neither very large nor very rich; but, when we leave this pavilion, passing right by the corner shown in our picture, we feel that we have been into the home of a clean, bright, intelligent and sturdy people.



Copyrighted by the World's Columbian Exposition.

Norway—Art Work, Manufactures and Liberal Arts Building.

RUSSIA—GENERAL INTERIOR, MANUFACTURES AND LIBERAL ARTS BUILDING.

The Russian Pavilion adjoins that of Norway. It is of dark pine elaborately carved. Over the central entrance the arms of Russia, done in gold and colors, glow richly from a green and blue shield. There are several stained windows in the Pavilion which cast a rich light on the exhibits. As we enter the eastern portal, the religious bent of the Russian mind is made apparent to us. A picture of the patriarch Philaret, with hands uplifted as if in blessing, greets us to the right. On the left-hand side is an ikon or Russian religious picture, and a crucifix upon which the image of the suffering Saviour is extended. The Russian exhibit is rich in figures and ornaments of chased silver, the action of some of the mounted figures being particularly fine. A large collection of enameled gold jewelry from Moscow is well worth the careful study of the antiquarian, for much of it is truly unique, and some of it shows great age. Siberian and Persian stones, such as malachite, beryl, chrysolite and various kinds of agate, dressed and undressed, are also on exhibition. There is a large assortment of work in jewelled mosaic, and some in gold and silver richly encrusted with turquois and pearls. The turquois seem to play a very prominent part in the Russian exhibit; belts, suspenders, girdles, bracelets and necklaces are all decorated with this beautiful stone. Blue seems to prevail over all the other colors in the ornamentation of jewelry. There is also some splendid furniture from St. Petersburg—tables, chairs, cabinets and sofas. The work is all done by hand. One table and chair alone cost $1,300,000, while some of the cabinets are exquisite; but when we come to the display of furs, words fail us. They are simply indescribable. A long row of bears, some of them holding small animals before them, form an odd barrier to the exhibit. There are sables from Kamtchatka worth $6,300,000, and beavers worth $2,500,000. Skins of polar bears, silver foxes, ermines, tigers, brown bears, and a large number of animals are used in upholstering, furnishing, covering foot-stools, etc. There is also a beautiful model of a memorial chapel to be erected to the memory of the Czar Alexander II, who was killed by the Nihilists. A multitude of bronzes, all typical of active, passionate life, fitly represent the taste of the world's most aggressive nation in the practical use of its valuable possessions.



Copyrighted by the World's Columbian Exposition.

Russia—General Interior, Manufactures and Liberal Arts Building.

SIAM—PAVILION, MANUFACTURES AND LIBERAL ARTS BUILDING.

Near Spain's great arched pavilion, Siam has a tiny pagoda-like structure, distinctively national. It stands upon a platform and looks more like a large toy than a building erected for the display of a country's arts and manufactures. The dark wood of which it is constructed is heavily gilded in strange patterns, and the pillars of the entrances are wreathed in golden vines with dragons and griffins. Colossal tusks of elephants, some of them worth $2000, are placed in pairs around the building. Rare old cabinets, inlaid with mother-of-pearl, may be seen before we ascend the platform. There are many of these the property of the Siamese royal family, which took almost a lifetime to make, and are inlaid with small pieces of highly polished carved wood. Entering the pagoda, we see a number of strange musical instruments, which do not impress us with the skill of the Siamese in the divine art. They consist mostly of drums, gongs, tom-toms, and other noisy instruments; the carving on some is very wonderful. The pictures on the walls are made of shells, and represent religious and mythological subjects. The display of beautifully colored shells is very fine. Ivory plays a prominent part in this exhibit; whole cases are filled with carvings of elephants, birds, animals and drinking-horns. We are especially interested in a row of models showing the construction of the houses in Bangkok, the Siamese capital, and also a house such as the boatmen of the Me-Kong River live in. The people of this country are very fond of the water; roads being almost unknown, river-travel is very common, and a great number of people, as in China, live altogether in boats, some of which are elaborately decorated. Works in copper and brass are abundant here, and one may view the curious domestic utensils of a nation that is very little known. Near these, household gods, idols with most complacent faces, seeming to be perfectly convinced of their divinity, look sleepily down upon the curious throngs of irreverent strangers, who offer them no worship. The mats of Siam are quite as fine as those of Japan, and are used either for the floors, for beds or for tapestries. Some fabrics, rich with barbaric gold and gems, have been sent by the Queen, and her subjects have contributed specimens of the cloth used in the manufacture of the garments of the rich and poor.



Copyrighted by the World's Columbian Exposition.

Siam—Pavilion, Manufactures and Liberal Arts Building.

SWITZERLAND—INTERIOR OF PAVILION, MANUFACTURES AND LIBERAL ARTS BUILDING.

The Swiss pavilion is exceedingly pretty, being of dark wood enlivened with bands of gold, and draped with heavy crimson plush, ornamented with golden ferns. The arms of the Swiss Cantons are over the main entrance. On every side you turn, you are confronted with clocks, watches and musical boxes. The variety of watches is marvelous; some of them are of plain gold, while others are enameled in various colors and studded with precious stones. Some are sufficiently tiny to be set into a ring or a scarf-pin, while others are equal in size to the old-fashioned turnip, carried by our grandfathers. The clocks are miracles of clever wood-carving, representing chalets and tents; the dials of some are supported by grotesque griffins and animals. A perpetual concert is going on in the Swiss department; rows on rows of musical boxes are continually called upon to repeat their melodious repertoire to admiring audiences. The industries of Switzerland are as varied as its landscape. In the manufacture of scientific instruments, she stands well forward among the nations; her files and tools of all kinds are excellent and are honestly fashioned. The painstaking work of her artists is evident in the furniture display; one beautiful sideboard, richly carved, is valued at $4000; it must be remembered that it is entirely of wood, and the real value lies in the artistic work. Some lace curtains made by hand, and worth $300 a pair, occupy another case; and near by there is a quantity of fine needlework wrought by the deft fingers of Swiss ladies. The Lapidists of Switzerland are accounted excellent; the specimens of cut stones here support their reputation, and their jewelry, especially in the matter of filigree, is unquestionably artistic; but it is when we come into the section devoted to wood-carvings that our power of description fails. There is one large picture carved in wood, of the "Last Supper," by Leonardo da Vinci. Houses, animals, furniture, canes, almost everything that enters into ordinary use is here illustrated. The great bear of Berne, with arms outstretched as if to administer a drastic hug, does duty as an umbrella-stand. The walls, which are covered with red plush, are ornamented with pictures of Swiss scenery, while the arms of the Cantons are suspended above them. This picture shows the musical boxes in the exhibit; the Swiss are famed for making the best in Europe.



Copyrighted by the World's Columbion Exposition.

Switzerland—Interior of Pavilion, Manufactures and Liberal Arts Building.

THE COLONNADE FROM THE GRAND BASIN.

Standing beside the Grand Basin on the bridge spanning the South Canal, we gain a most excellent view of the Colonnade, which with the Agricultural Building and Machinery Hall forms three sides of a hollow square, with a bridge making the fourth. The Canal is in the centre and reflects like a mirror the statuary and the beautiful buildings on either side. There is hardly a prettier bit of scenery on the grounds than this; all that art could do to make it beautiful has been accomplished. The borders of the Canal are ornamented with gigantic figures of elk and buffalo, with two splendid groups, one representing a woman leading bulls with wreathed horns, and the other a handsome pair of horses, one with cart harness, and the other with carriage harness upon it. A stalwart son of toil stands beside each horse. Immediately in front of us, facing the central arch of the Colonnade, a reproduction of Cleopatra's Needle towers to a great height; four lions couchant are on the sub-base; while above them, on the four corners of the sub-base, four eagles with outspread wings rest on cannon-balls. An inscription in different languages offers fraternal greeting to the people of various nationalities who attend the Fair. Directly beyond the Needle, uniting the Agricultural and the Machinery Buildings, is the Colonnade. The arch in the centre is extremely handsome and forms the grand entrance to the offices of the Intramural Railway. There are groups of statuary on each side of the facade of the arch; one represents Victory standing in a chariot holding a wreathed spear, and the other a yoke of oxen with a boy leading them. The Colonnade extends from the central arch on either side; its pillars rest on sub-arches, of which there are five on either side. In front of the main arch there are two magnificent panthers, and at each side of the Colonnade is a square building; one with fluted or wreathed columns, called Assembly Hall, and the other a Station of the Intramural Railway. On either side of the Colonnade there is a row of arches unsurmounted with pillars, but having a low balustrade on top, which completes the connection with the two large buildings already mentioned. The whole forms a very tasteful piece of architecture, and makes a beautiful background for the Canal and the many statues that adorn its borders. The live-stock pavilion is immediately in the rear.



Copyrighted by the World's Columbian Exposition.

The Colonnade from the Grand Basin.

LOOKING NORTH FROM COLONNADE.

The first object that confronts us is the great obelisk. On the upper section of the base, four American eagles resting on globes are placed, and on the lower base four couchant lions rest in massive strength. The four faces of the pedestal are engraved in different languages, with a welcome to those who attend the Exposition. The words are as follows: "Four hundred years after the discovery of this continent by Christopher Columbus, the nations of the world unite on this spot to compare, in friendly emulation, their achievements in art, science, manufacture and agriculture." Four electric fountains surround this monument and, when in play, shed a brilliant light upon it. The south canal, a gleaming sheet of water connected with the lagoon, lies directly before us. To the left, is Machinery Hall, that vast storehouse of wonderful machinery, most of it in motion, and filling the structure with the din of whirring wheels, and other mechanisms. Farther on the same side, we obtain a glimpse of the Electricity Building which shrines the myriad marvels, that enable man to chain this giant to his will. To the right, the Agricultural Building appears, fitly named a palace, and outvying those of many sovereigns. Beyond the south canal lies the Grand Basin, which is hidden from our sight by the two broad bridges, at the ends of which stand four great Neptune columns, like immovable white sentinels. On the extreme right, looms up the vast Manufactures and Liberal Arts Building, from and into which a steady stream of humanity is constantly pouring. Far in the distance we see the dome of the Illinois State Building, modeled after that of the capitol in Springfield. Along the water's edge, and close to the landing piers, we observe a number of gondolas; these form a very pleasant feature of the Exposition. Native gondoliers have been imported from Venice to row them, and they have already learned to ask the passengers for the price of a glass of beer; it would be a hard-hearted person who could resist their dark, pleading eyes when they hold out their hands. To glide on these smooth waters in the evening time, when the buildings are lighted up and the air is cool; to hear the murmur of the multitude about you, and the happy songs of young people in the other gondolas, is an experience not easily forgotten.



Copyrignted by the World's Columbian Exposition.

Looking North from Colonnade.

"PLENTY"—NORTH FRONT AGRICULTURAL BUILDING.

Before the north front of the Agricultural Building and facing the statue of "Industry," we see the group represented in our picture; one of the beauties of these statues is, that they are placed so near the water, that one can see their reflection, and better study the details. The woman in this picture is in perfect harmony with the noble animal she leans against; she is not of the goddess type; no serene mystery envelops her; there is no atmosphere of majesty about her; this is a simple countrywoman, such as one might see any day in the year in rural regions. How strong, yet proportionate, are the arms! How large and flexible the hands! Her garment is in keeping with her occupation, being a hide rudely fashioned into a primitive dress, such as shepherds have worn from time immemorial. In her face we see that dreamy look, common to those who are much alone in the fields. In ancient times the daughters of kings and princes attended cattle, so that this figure is quite in keeping with history. The cow against which the woman leans, is perhaps a little too modern for the figure; it is of the Holstein breed, chosen probably on account of its massive proportions; it is full-fed, sleek and beautiful, with a grand head and great, mild eyes. The olden Greeks showed an excellent appreciation of beauty when they called the Queen of Olympus, "The Ox-eyed Juno," for nothing can equal the expressive mildness of the eye of a cow or an ox. The distinguishing mark of the Agricultural Building is the profusion of statuary on and about it. Philip Martini's "Four Nations" ornament the corners; there are twenty "Signs of the Zodiac," two groups representing "Ceres," twenty figures of "Abundance," four pediments representing "Agriculture," and four groups of the "Seasons." The paintings are not less characteristic; the main entrance is adorned with scenes representing the protecting deities of agriculture; Cybele appears in her chariot drawn by young lions, and near her is King Triptolemus in another chariot, drawn by winged dragons, while figures of fertility and abundance may be seen on every side. In the frieze-work are long processions of animals, and wreaths of fruits and flowers form no mean share in the embellishments. The sculptors and painters must have racked their brains to produce so many varied forms.



Copyrighted by the World's Columbian Exposition.

"Plenty"—North Front Agricultural Building.

BRIDGE AND ADMINISTRATION BUILDING FROM AGRICULTURAL BUILDING.

Standing on the northwest terrace of the Agricultural Building, we see a massive bridge crossing the south canal which forms one of the transepts of the water plan of which the Grand Basin is the nave. Broad steps lead up to it, on the buttresses of which tropical plants are placed. The piers of the bridge are ornamented with the figures of animals. A noble elk with horns wide-spread, every muscle of his strong body visible, makes a prominent figure in our picture. One of the wonders of the Fair is the large number of wild animals one meets with in sculpture at every turn, most of them natives of this continent. It will be a surprise to many of our eastern friends to discover that so large a number of untamed denizens of the forest still linger in our midst. The pliable nature of staff has made it a very happy medium for the reproduction of these varied forms, giving them all the beauty and more of the stiffness of marble. Immediately beside the bridge, rises a great rostral column surmounted by a gigantic figure. There are many of these separate columns on the grounds. They date from old Roman times when it was the custom in case of a great victory at sea to raise such a column in honor of the victors, and often the names of successful warriors were engraven on them. It was considered a great honor to have such a pillar raised to commemorate an action. This was the spirit in which Napoleon the Great raised the great Vendome Column in Paris after it had been cast down by the mob. The piers of the bridge are very staunch and strong, looking as though they were built for centuries instead of for the accommodation of a multitude for a few months. The balustrades are plain, but handsome and attractive. Many pleasant moments are spent leaning over the bridge, and watching the boats go underneath. The building in the right-hand corner of the picture is that devoted to Electricity. It is directly across the Basin. There are many other bridges on the grounds, but this is the most happily placed for the sightseer. The use of the gondola on the waters of the Exposition is a misnomer. Venice this can never be; nor is it like, nor does it remind you of Venice. New as it is to our experiences, the buildings, the statuary, the enveloping atmosphere, are all American. The gondolas seem like a gentle joke.



Copyrighted by the World's Columbian Exposition.

Bridge and Administration Building from Agricultural Building.

AGRICULTURAL BUILDING.

The Agricultural Building stands very near to the shores of Lake Michigan and almost in line with Machinery Hall, with which it is connected by an arcade. It is 500 by 800 feet and the annex building 500. The cost of the building was $618,000. It is a long one-storied structure, but is not on that account destitute of grace. Its entire length runs along the lagoon, and its Ionic pillars mirrored in the water produce a very pleasant effect. The general height is about sixty-five feet, while on either side of the main entrance we see two magnificent Corinthian pillars, fifty feet high and five feet in diameter. There are in all five pavilions, one on each corner, and the largest, 144 feet square, in the centre. Those at the corners are connected by curtains, which form an arcade round the building. The main entrance is sixty-four feet wide, and leads into a vestibule through which you pass into the rotunda, which is 100 feet in diameter, crowned with a splendid glass dome rising 130 feet and flashing back in pretty colors the rays of the sun. At a little distance on a dull morning the dome presents the effect of pure crystal. It is one of the gems of the Exposition. As we gaze on the exterior of this great building we are reminded of the Duomo of Milan by the profusion of statuary, though of course the architecture is very different. In the main vestibule and in all the entrances, groups of statuary splendidly executed, meet the eye. The corner pavilions, the domes of which are ninety-six feet high are also surmounted by groups of statuary. Committee rooms and a bureau of instruction occupy the first floor near the main entrance. There are also parlors for ladies, and club rooms for gentlemen. Broad staircases lead up to the second story where there is an assembly room capable of accommodating 1500 persons. The entire structure covers nine acres of ground. To the north of the building we see the foreign exhibits; to the south, the domestic. The extreme west gallery is devoted to the brewing interests. All the large brewing firms of the country are represented. Whiskey and tobacco are exhibited close by. Other parts of the gallery are given over to the display of mineral waters; milk products, sweetmeats, and chocolate preparations are all in elegant booths The eastern division of the gallery is the home of the cereals.



Copyrighted by the World's Columbian Exposition.

Agricultural Building.

NORTH FRONT AGRICULTURAL BUILDING.

Truly this is a World's Fair; the flags of all nations appear upon the buildings, and their bright colors and numerous devices delight the eye. This picture was taken at the side of the Columbian Fountain; from this place every structure, figure, column and bridge, we see is white; for this reason, the collection of buildings in Jackson Park, which nearly all present the same appearance, has been properly termed, "The White City." Imagine, if you can, a building such as this stretching for 800 feet along the Grand Basin; it presents a forest of pillars, and looks as though carved out of a mountain of snow; the glass dome shimmers like a glacier in clear Alpine light. There are nineteen classes of exhibits in the building, the first being cereals, grasses and forage plants. It is amusing to note the attitude of the different visitors toward this class. Some pass the grains and grasses by without any attention whatever, being interested only in the decoration of the booths and pavilions, while others scan them with the greatest care, and spend hours going from sheaf to sheaf, and from case to case; you may be sure that the latter are farmers. The farmers' wives are interested in the next two classes, such as bread, biscuit, pastes, starch and gluten; also sugars, syrup and confectionery; they flock to these exhibits and ask many intelligent questions. Many more are interested in the machinery, which is of amazing variety. It would be very hard to classify some of the objects shown. British Guiana has a number of stuffed animals, birds and serpents, with Surinam toads, ugly alligators, ant-bears, wild hogs and monkeys. Siberia shows pottery, war implements, and even native jewelry. In another display we see Panama straw hats, models of native houses, musical instruments, boats, fishing-tackle, shells and coral; while Germany makes a great specialty of beer. All these are in great contrast to the exhibits of the United States, which are very generally confined to the products of the soil and to agricultural implements. In the western part of the building we see the agricultural colleges and experimental stations of this country occupying a space of 8600 square feet. Looking out over this building, we feel perfectly convinced that Mother Earth will be able to support her children for ages to come, even if they are a little more crowded than the present population.



Copyrighted by the World's Columbian Exposition.

North Front Agricultural Building.

"FOUR NATIONS," AGRICULTURAL BUILDING.

Martini's beautiful group, the "Four Nations," reminds us of the group in the centre of the Monumental Fountain in the Luxembourg Gardens by Carpeaux, but it is by no means an imitation, for it has many original features. Carpeaux figures carry a sphere with a globe inside, and seem to whirl in a wild dance through space. Nor have his figures the airy lightness of those of Martini's work. This group decorates the corners of the four pavilions of the Agricultural Building. The figures represent the four races, or in other words, the four principal families of the human race, inhabiting Europe, Asia, Africa and America. The globe implies that the figures beneath it stand for all the races of the world. The globe is hollowed out to secure lightness and the better to resist the wind at the elevation on which it is placed. The feet of the figures rest solid upon the pedestal. The bodies are all young and lithe, the draperies winding about them in a single graceful festoon. Their arms are uplifted and form a sort of circle round the globe. Martini used only one figure for the group and added different heads as his time was too short to allow work on other models. Gazing at these figures it would seem almost impossible to realize that they are identical in pose, the apparently whirling movement concealing the fact, but so it is, as close examination will reveal. Martini is represented by other architectural sculptures of great merit. In his groups of a Man with Horses and a Woman with Cattle, he has employed the same device as with the "Four Nations;" only one figure served as a model, but there are several very clever decorative details which conceal the fact. His figures of abundance on the signs of the Zodiac are sumptuous and refined. They hold aloft in their shapely arms, tablets inscribed with the emblem of the months. His groups of a Shepherd and his Dog and a Shepherdess and her Flock are marvels of their kind. The amount of work he has accomplished is enormous, and does a great deal toward rendering the Agricultural Building one of the finest of the Fair. He has shown an extraordinary and fertile imagination, directed by excellent good sense and disciplined taste. Such masterly productions in every instance speak well for the future decoration of American cities and public buildings.



Copyrighted by the World's Columbian Exposition.

"Four Nations," Agricultural Building.

"HORSES," AGRICULTURAL BUILDING.

One of the striking groups on the Agricultural Building is that of the "Man with Horses," by Martini. It is one of his conceptions of pastoral life, and is intended as a companion-piece to the "Woman with Cattle." The figure of the man in the centre is striking in the extreme, grave and powerful. He stands like one of the kings of the early world between the magnificent animals he is supposed to lead. He seems to hold the horses rather by the magic of his presence than by any visible restraint. One garment is worn in Eastern style, leaving the right shoulder and brawny chest bare, and falling in a few graceful folds to the knee. Another garment is flung lightly over his left shoulder and rests there, dropping in natural folds; both arms are bare, one linked lightly through the bridle rein of the horse on his left hand, the other holding a huge club. The limbs are formed in massive mould, the articulation of the knees being particularly fine. The face is that of a man in the full vigor of life, the head being crowned with wayward curls. The horses are truly noble creatures. That they were formed from one model there can be no doubt. Their necks are nobly arched, their eyes seem to gleam with eager fire, and their small ears are pointed well forward, as though listening to sounds from below that spur and excite them. The nostrils are widely distended, and they chafe upon the bits, as though eager to be off. They remind one of Job's splendid picture of the war horse that "clothes his neck with thunder, and scents the battle afar off." The hoofs are in harmony with the general aspect of impatience which Martini has given the steeds. They paw the ground nervously and, though the man appears so calm, it is quite evident that too little power is necessary to restrain them. The outrunners are two youths, nude only for the draperies flung lightly over their shoulders. They seem to be engaged in friendly rivalry and peer at each other round the shoulders of the horses with faces full of saucy mischief. It would be very hard indeed to find fault with this group. It is very pleasant to look upon, and forms an admirable ornament for the Palace of Agriculture. An ancient sculptor would feel almost at home in this city of statues and splendid buildings. We feel a thrill of exultant surprise as we view the grand work around us.



Copyrighted by the World's Columbian Exposition.

"Horses," Agricultural Building.

GENERAL INTERIOR AGRICULTURAL BUILDING.

Never in the history of the world has an Agricultural display of one-tenth the magnitude of this been seen. There is so much to see on the ground floor that, though the galleries are full of treasures and have some very handsome pavilions, they are comparatively seldom visited. It is impossible to give a just idea of the treasures to be seen on the main floor; we have space to mention only a few of the exhibits. Germany occupies a large space, and her exhibit includes a pavilion made of chocolate, and a large statue of Germania, made of the same material. Canada has sent a cheese weighing 22,000 pounds, and her other exhibits are very creditable. France has a very fine exhibit of grasses and grain in stalk, with mixtures of chocolate and other interesting materials. Spain exhibits a miniature of the Eiffel Tower in Spanish pepper. Cape Colony shows skins, wools, and natural products, such as stuffed wild animals. The principal display made by Brazil is in coffee. Many of the States have fine exhibits. Pennsylvania has a pavilion situated at the junction of the main aisles in the centre of the main building. The walls inside and out are covered with corn, grasses and vines; agricultural implements of all kinds are used in the designs. In the centre of the pavilion is an imitation of the Liberty Bell hung in a sort of cupola, made of grain and grasses. A fireplace of colonial pattern is made of corn, and an easy-chair of corn-stalks. On the walls are displayed 166 different kinds of grasses. The Woman's Silk Culture Association, of Philadelphia, has a display of silk grown from cocoons of their own raising, and American flags made of the same material. Near the Pennsylvania exhibit is the Iowa Corn Palace, the columns of which are made of corn. This pavilion is extremely pretty. Indiana has a handsome pavilion constructed of broken ears of corn. Ohio has a Grecian Temple, the columns being made of glass filled with grain. Kentucky uses a great deal of tobacco, hemp, and flax on its pavilion. New Jersey, in playful humor, presents us with a large mosquito made of corn. New York has boxes and jars filled with grain and other agricultural products. Nearly every State and Territory has assisted in the display, by exhibiting its agricultural treasures.



Copyrighted by the World's Columbian Exposition.

General Interior Agricultural Building.

COLORADO—AGRICULTURAL BUILDING.

The State of Colorado occupies 2680 square feet in the Agricultural Building; her pavilion is surrounded by a frieze of grains and grasses, and the pillars and sides are tastefully decorated with bunches of wheat in fan patterns. As we enter, a pyramid of great yellow ears of corn is the most conspicuous object, and a case to the right contains over one hundred and sixty varieties of the grasses of the State, arranged in panels and carefully tabulated. Long rows of glass jars are filled with specimens of the seeds, nuts and beans grown in the State. Though Colorado is so distant from the Fair, yet she has managed to keep up a fine exhibit of root crops. Her potatoes are large and fine, and her onions are, for size and it is also said for flavor, as fine as any in the world. Turnips, carrots, beans, and many kinds of garden fruits are displayed, all showing the fertility of the soil, particularly in the eastern part of the State. Specimens of the Colorado flour are pointed out with pride; it is very white and dry, and ranks among the first in the markets of the world. We are not allowed to forget that Colorado is a great wool-growing State; in fact, can raise this valuable commodity at the rate of ten cents per pound; samples of the wool are shown. As a great deal of attention is devoted to grazing, the State has been careful to show the quality of its grasses. Cattle are so plentiful that a four-year-old steer can be bought for ten dollars; the cheapness of pasturage brings this about. The agriculturist in Colorado has two great enemies with which he must do constant battle—the locust, or grasshopper, and the Colorado beetle. The former sometimes appears as early as April and does great damage to the young crops. The beetle generally confines its ravages to the potato; but between them both, the farmer is kept busy. This State has a very fine exhibit in the Horticultural Building, consisting of a profusion of grapes of many varieties of color, huge apples and pears in glass jars, with other fruits. Colorado has made very rapid progress since her admission into the Union as a State, in 1877. Her mining interests have developed so greatly that she now ranks next to Pennsylvania, and in this Exposition, her display in the Mines and Mining Building is probably the best ever made by a State. She has a great future before her.



Copyrighted by the World's Columbian Exposition.

Colorado—Agricultural Building.

As we walk along the great avenue in this building, we are amazed at the profusion of corn; the great yellow ears are everywhere, in pyramids, on pillars, in friezes, and in great pendant bunches. The Minnesota pavilion is an exception to the rest, as wheat forms its principal decoration. The front of the pavilion consists of three arches, the two central pillars very prettily designed. On a booth within, Minnesota proudly styles herself, "The banner wheat State," and surely this exhibit makes good her boast. We never before saw such fat, rich-looking grain. Huge sheaves of wheat, rye and oats fill several of the cases, and decorate the tops of others. We find the custodians very ready to give information; from them we learn that the State produced 25,000,000 bushels of various grains last year; 70,000,000 bushels of wheat, and 5,000,000 of flax. Twenty-five counties have sent 400 samples of wheat and rye in the straw, and 350 specimens of grass. One great case of oats is shown which represents part of the fifteenth consecutive crop grown on the same ground. Large glass cylinders are filled with samples of the soil of several farms, and show the sub- and upper-soil depth; it would not seem difficult to produce splendid crops on earth like this; one would only have to "tickle the ground with a hoe, to make it laugh with a harvest." The lot of the Minnesota farmer is an enviable one, compared with that of his New England brother, who has to bring his crops from the rocks. Tobacco and sugar, the latter of very fine quality, are also here. We do not find so great a variety of products displayed by this State as by some others, but everything we do see is remarkably good. We understand that the exhibit was not specially selected, but taken at hazard, just as the farmers sent in the articles. One of the excellent features of the Agricultural Exhibits of the United States is, that farmers have charge of them in nearly every case; they are practical, intelligent men, who know thoroughly the nature of the materials they display; many of them are taking notes on the products of other countries, and will doubtless carry home with them very valuable hints for the farmers. This exhibit must do incalculable good to the agricultural interests of the country, and cause the production of many new and better crops. The friction of minds is the birth of ideas.



Copyrighted by the World's Columbian Exposition.

Minnesota—Agricultural Building.

NEW JERSEY—AGRICULTURAL BUILDING.

This beautiful pavilion covers 2000 square feet, and is one of the best erected by the Eastern States; most of the others are mere enclosures, the reason being that none of these States expect to attract immigrants as those farther west do, so their display is more patriotic than commercial. The fretwork over the arches of the New Jersey structure gives it a very pretty effect; for some reason New Jersey seems to be generally spoken of as the land of the mosquito and the swamp, but a glance at these exhibits will soon teach us to revise such an opinion, if we ever entertained it. Peaches and small fruits are here seen in perfection, and form a pleasant change from the corn and wheat so profusely scattered through other pavilions. They look luscious in the pretty glass jars, and would form a good advertisement to catch summer boarders. There is a good display of garden produce, such as potatoes, sweet potatoes and other root crops. Jersey raises millions of bushels of potatoes, and they are as fine as any in the world. As those exhibited in this pavilion decay, they are replaced by others from the New Jersey farms, so that a good showing is thus maintained. A great feature of the exhibit is a system of photographs, showing the crops in the field, and many of them are here. The very sheaves we see harvested have been brought to the Exposition, and the long rows of potatoes just dug out of the hills, have contributed their quota to this collection. The value per acre of the farm-lands of New Jersey is greater than that of any other State, except possibly Massachusetts. The Jerseyman knows well how to treat his land; he cannot plough up great tracts of virgin soil like the western farmer, so he has learned to apply all the food to the land that science and utility dictate. Many kinds of fertilizers are seen here, and also careful analysis of the soil. Corn, rye, wheat and grass, the latter especially fine, form some of her products, and a little tobacco is also grown. A very pleasing tribute has been paid the Indians; a little tent formed entirely of corn is called the Indian's Gift. It should not be forgotten that tobacco is another gift we received from the red man, and it well becomes us to be grateful to that brave race which our pushing civilization has so rudely rooted from the soil. No race has lived without bestowing some benefit on the world.

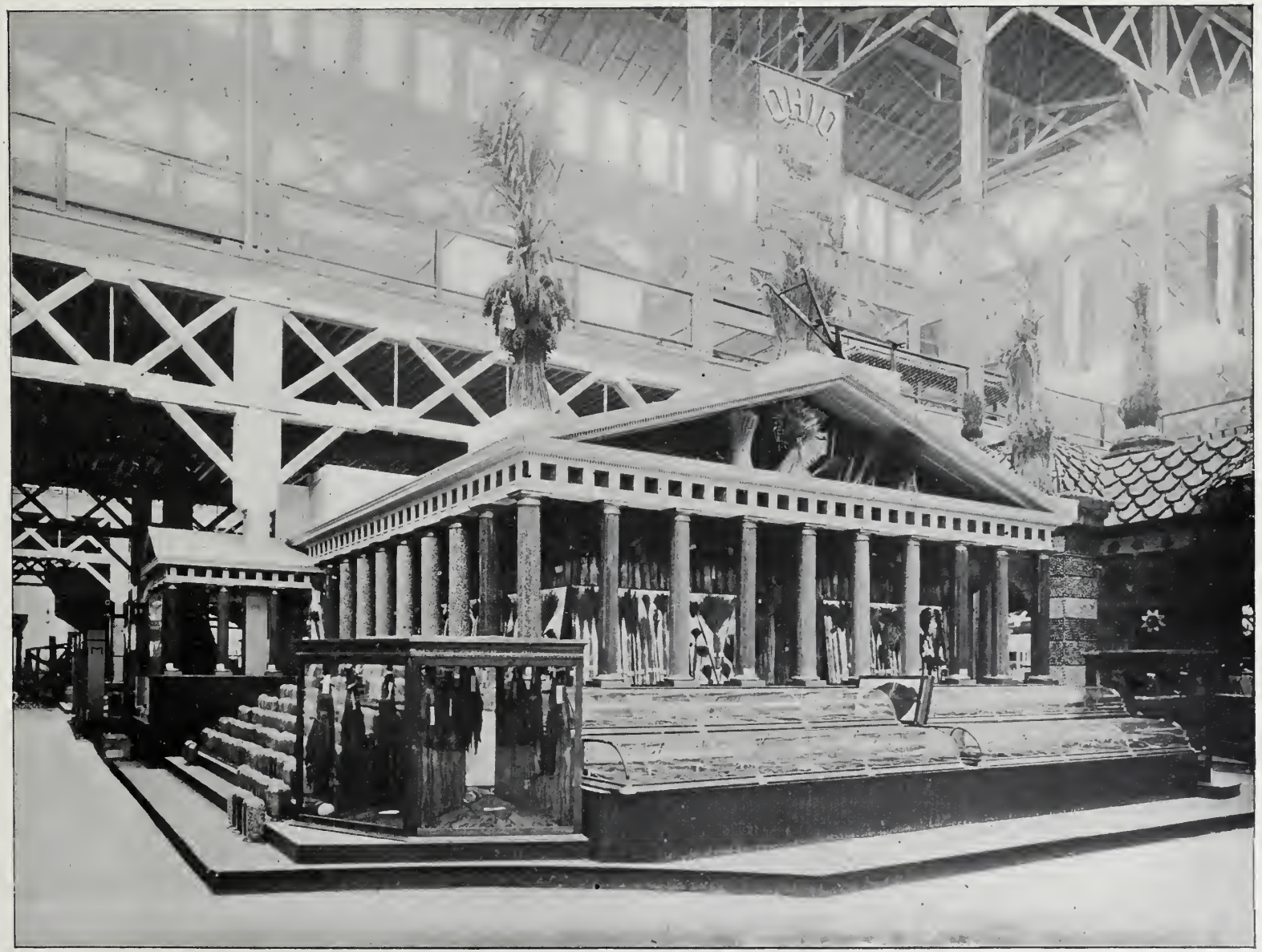


Copyrighted by the World's Columbian Exposition.

New Jersey—Agricultural Building.

OHIO—AGRICULTURAL BUILDING.

This pavilion is very ingeniously constructed; it is built in the form of a Grecian temple with two wings. In all there are fifty-two pillars; twenty-six on the square front, facing the main aisle, twelve smaller ones on the wings, and ten very large ones on the portico. The pillars are all glass cylinders filled with grain, peas and beans, and the effect is very beautiful. The roof is supported by steel rods, which run through the glass columns, and are hidden by the grain and beans. The bases and capitals are of gilded wood. Much of the exhibit is arranged on the steps of the temple, and along the walls just within the columns. There is a very handsome rustic piece here, consisting of a plow, rake, hoe and shovel, covered over with seeds of various kinds. Twenty-four varieties of leaf tobacco form a portion of the exhibit on one side; on another, eighty large glass jars filled with seed, peas and beans are seen. In all, there are two hundred and twenty-five of these jars on the steps. The interior of the building contains a great display of corn in the form of a pyramid, with numerous grasses for which different sections of the State are noted. The farm tools, of which we spoke above, remind us that this building contains the greatest display of agricultural implements ever brought together. They are to be found in the machinery annex of the Agricultural Building, and consist of light-running, friction-less roller and ball-bearing twine binders, mowers and reapers; some are furnished in burnished silver and gold plate. There are also machines for harvesting, binding and husking corn. The exhibit is made historical by models which show the gradual development of such machinery from the earliest self-binders to those of the present time. It may be well said that there is nothing new under the sun, for here we find a reaper made by the Gauls, in the first century of our era. Another object of interest is the plow used by General Israel Putnam, said to be the one he left in the furrow, when the news reached him of the battle of Lexington; it is a clumsy affair, compared with the plows in use to-day. The State of Ohio is one of the greatest purchasers of implements of agriculture, and her exhibits here show that they are put to excellent use. The soil of the State is wonderfully fertile, and the farmers, especially of the western zone, are most intelligent and enterprising.

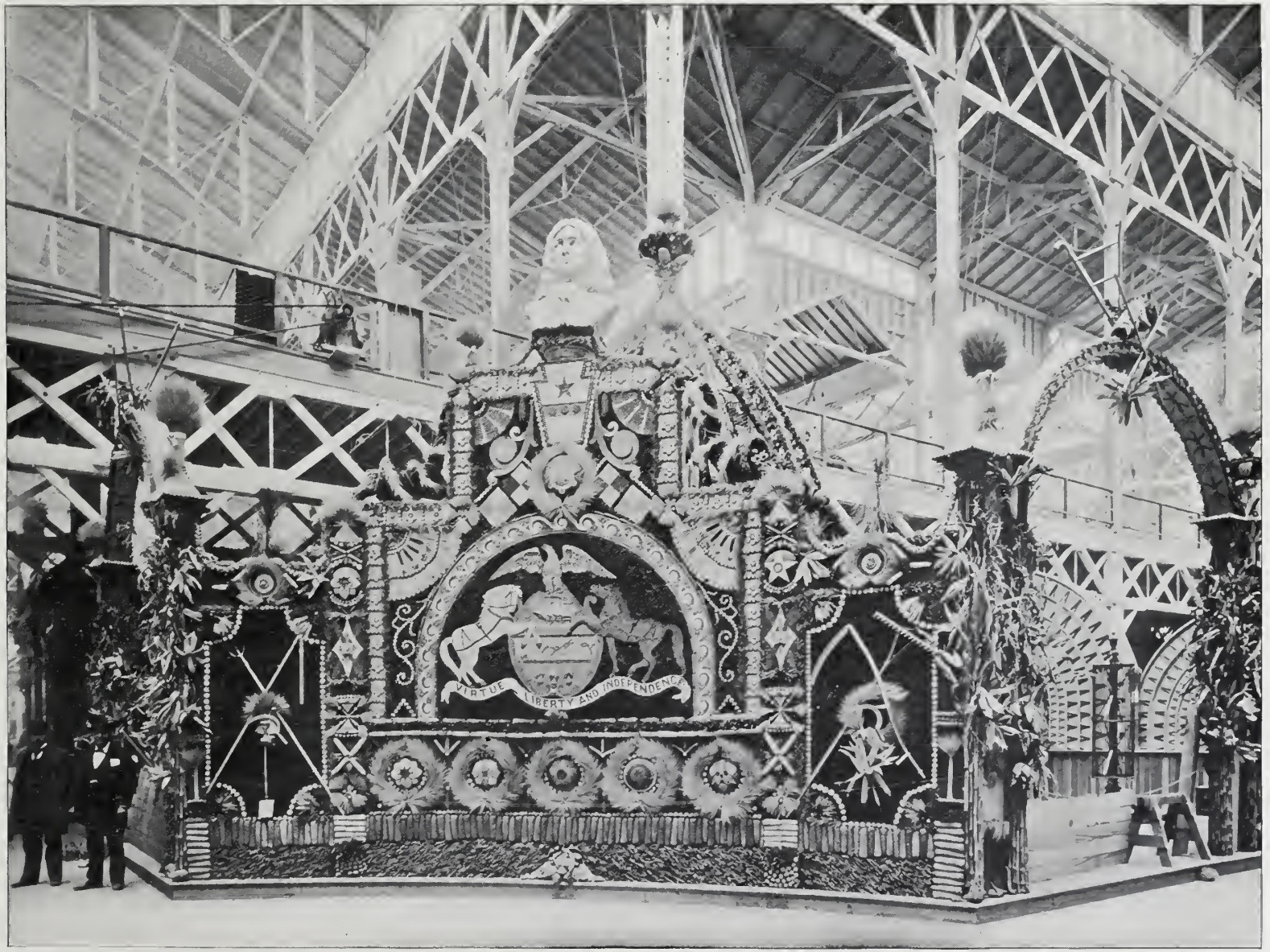


Copyrighted by the World's Columbian Exposition.

Ohio—Agricultural Building.

PENNSYLVANIA—AGRICULTURAL BUILDING.

This pavilion is a work of art, the decorations being as fine as any in the Fair. Our picture shows the bust of William Penn above the keystone, which is surrounded by designs in seeds and corn. The central panel shows the arms of the State, which is an exquisite piece of work, resembling mosaic, yet the materials used are only beans and pumpkin seeds, the eagle over the shield being made of the latter. Entering, we find most of the exhibits, such as grain, maple syrup and seeds in keystone-shaped bottles; and three arches, six rows forming an arch, all of jars of this shape, filled with cereals. Our attention is attracted by a very pretty display of silk, from the cocoon to the spool, arranged neatly in a case. This State is beginning to give more attention to silk culture, and has a society formed for the purpose of encouraging it. One hundred and sixty-six varieties of native grass are seen, some used as decorations, and others in separate exhibits. One could hardly believe that so many kinds of grass are grown without visiting this exhibit. Pennsylvania has one special feature that is extremely creditable; four cases, each containing sixty-four pictures, show Western farmers how rural Pennsylvanians live; the exteriors and the interiors of her country homes are shown; the poorer, as well as the more pretentious buildings; these two hundred and fifty-six pictures are the work of a young woman, Miss Annie Belle Swayne. In the centre of the pavilion, we see a reproduction of the old Liberty Bell in grain, hanging from a rustic tower; it is often repeated in the embellishments of Pennsylvania's exhibits. At one side of the building there is a beautiful old-fashioned fireplace, made in corn and wheat; even the andirons are of that material. It is just such a fireplace as we see in the old farmhouses of the State; beside it is a grandmother's chair made of corn-stalks; it is a good, durable, roomy chair and not merely an ornament. The flooring, or hearth, of the fireplace is made of sections of corn-cobs, smoothed to look like mosaic. It is thought that the State will make permanent provision for this exhibit in the capitol at Harrisburg, or in one of the colleges of the State, for it would really be a great mistake to scatter or lose an exhibit so perfect in its nature, and also so artistic as this; we hope that Pennsylvania will retain it.



Copyrighted by the World's Columbian Exposition.

Pennsylvania—Agricultural Building.

WISCONSIN—AGRICULTURAL BUILDING.

This is the pavilion of the great State of Wisconsin, and, though the exhibit consists mostly of glass jars, filled with grain, peas, beans and various seeds, there are all the staple products of the State, together with wheat, Indian corn, rye, oats, barley, potatoes, sorghum and tobacco. The tobacco of Wisconsin is much sought after, and is used for cigar-wrappers; it is not very long since this State was almost covered with dense forests, and even yet her lumber interests are vast; her policy of attracting immigrants, by giving them free land, has led to the most happy results. No other State has such a diverse population settled in colonies within her borders. A larger number of Scandinavians than can be found elsewhere, are here; they came to this country poor, but their industry and abstemiousness, and the generosity of the government, have worked out their success. Along the shores of Lake Michigan, whole German villages may be found; Swiss and Belgians have also their colonies, and all prove good industrious citizens; many of them have goods in this exhibit. The climate of Wisconsin is modified by its many lakes, which raise the temperature in winter and depress it in summer; the result is that many semi-tropical fruits and plants may be raised, giving a wide range to her vegetation. Her forest trees are very numerous and valuable, among them being the oak, poplar, hickory, maple, elm, ash and hemlock. Above the Wisconsin pavilion, we see in one picture a section of the Egyptian Exhibit, largely consisting of cigarettes, displayed in glass cases with mosque-like domes. These cigarettes are said to be the best in the world, and are made of finely cut Turkish tobacco, flavored with opium. In Egypt, men and women, alike, smoke. The consumption of cigarettes in the harems is very large, and the industry is consequently flourishing. Formerly, cigarettes were all made by the smoker, who carried with him a tobacco-pouch, and little book of rice paper for the purpose, but the increasing demand made the manufacture profitable, and now we have automatic machinery, which cuts the paper, gums the edges, measures the right allowance of tobacco, wraps it up, makes the gummed edge adhere, cuts the ends, and packs the cigarettes. There seems to be no limit to human ingenuity, whether in Occident or Orient. All are bound together by that mystic cord of intelligence.



Copyrighted by the World's Columbian Exposition.

Wisconsin—Agricultural Building.

WYOMING—AGRICULTURAL BUILDING.

We do not see a large number of exhibits in this Wyoming booth, but it is something to know that this State, girdled and seamed with mountains, having so light a rainfall that irrigation is necessary to cause the earth to produce anything, should nevertheless show some of the finest grains and grasses in the world. The area of the State is 97,890 square miles. We are reminded, by the antlers and heads of animals which we see here, that Wyoming has many wild animals. Many of the larger quadrupeds are not now as numerous as formerly; buffaloes, which once wandered in immense herds, are now almost extinct, reduced to a miserable remnant of 700, mostly in the Yellowstone Park. There are still some grizzly, and black, and cinnamon bears, elk, panthers, deer and antelope. The small animals are the gray wolf, coyote, prairie-dog, jack-rabbit and gopher. The forests are confined largely to the mountains, and great barren stretches are frequently seen on the plains. The principal industry is cattle-raising; the animals are turned out to range wherever they will; very little care is taken of them, and they are so numerous that even the starvation and exposure of winter, of which many of them die, do not make housing them profitable. Here may be seen many views of the wonderful scenery of Wyoming; these give the people of the different States a chance to compare pictorial notes, and to gain some idea of the diversified landscapes of the glorious country in which they live. It must seem strange to the natives of some of the smaller countries, to note the brotherhood of Americans all over this wide continent. The man of Wyoming differs in no essential of character and appearance from the man of Maine, and both fraternize on sight. A little gold and silver has been found in Wyoming, but hardly in sufficient quantities to pay for working. Coal-mining is carried on to a considerable extent, and the deposits are very large and valuable. Until recently, most of the fertile land was in the possession of the Indians, and white settlers were practically confined to the western part. The gradual removal of the Indians has now opened this good land for agricultural uses, and white men are flocking in to take possession. Wyoming has a bright future before her, not only in agriculture, but also as a mining State.



Copyrighted by the World's Columbian Exposition.

Wyoming—Agricultural Building.

CANADA—ONTARIO, AGRICULTURAL BUILDING.

The booth or pavilion in which Ontario exhibits her agricultural wealth is one of the finest in the building. It faces on the central aisle, and by its tasteful appearance attracts general attention. The pillars of the pavilion are made to represent sheaves of wheat, placed one above the other. The frieze is a delicate band of ears of the same grain, and the roof is turned into a miniature wheat-field. Within, we can gain some idea of the resources of this great province. Seeds of every kind are exhibited in glass jars, and such seeds and grains as we rarely see. The wheat is full-bodied and clean; the oats large and meaty; the vegetables such as to delight the heart of any agriculturist. Potatoes measuring nine inches in circumference are quite common; they are shown just as taken from the furrow, the number in each hill placed together. Turnips and mangolds of great size are also seen here; and though winter may linger long in Ontario, it is very evident that neither man nor beast need lack the hoarded products of Mother Earth. Farming in these days has become a fine art, and Ontario has evidently realized it, for we find in several jars an analysis of the soil, its various component portions separated and exhibited. Judging from this, earth has few richer regions than this province. Ontario has been called the "garden of Canada." Millions of acres are brought into a high state of cultivation. A great deal of attention is paid to orchards, which stretch for miles and miles between Lake Erie and the Georgian Bay. The apples are particularly fine and of amazing variety. Peaches, grapes, plums and pears abound, and the vines grow naturally in the woods. In this pavilion we find some of the finest specimens of barley raised in the world, and pease that cannot be surpassed. It is a surprise to us to see tobacco as one of the products of this country, yet tobacco and sugar also are raised, and the result is exhibited here. Judging from the quality and variety of the flax shown, Ontario will, if its cultivation increases, soon be able to compete with the world. In other departments of the Fair, Ontario is well represented. In the Horticultural Building she exhibits some remarkable fruits and vegetables, and makes a fine display of ornamental shrubs. In the Fisheries Building she is also splendidly represented, not alone in variety of fish, but in the department of Transportation also.



Copyrighted by the World's Columbian Exposition.

Canada—Ontario, Agricultural Building.

CANADA—NORTHWEST TERRITORIES, AGRICULTURAL BUILDING.

Canada may be called the empire colony of Great Britain. Her pavilion is a gem of taste and skill. Great sheaves of wheat and oats form the columns of the facade. The arch is made of twisted grass, some of the bunches being twelve feet long. Festoons of wheat and ears of barley depend from the arch. Sheaves of grain form the lower part of the booth, and make a good exhibit in themselves. The central piece is a beautiful cereal pavilion, the dome of which is formed of standing grain, and a curious frieze of the heads of animals, native to the country, surrounds it. The panels and pillars are filled and decorated with sheaves of plump grain; in fact, this department might be called a palace of Ceres, and the good taste evinced in its arrangement cannot be surpassed. The glass jars, great and small, which we observe in our picture, are filled with all kinds of grain, over forty varieties of wheat forming part of the display. Canada is not content with merely showing her grain, however. As "the proof of the pudding is the eating," so the proof of the grain is the flour, meal and bran, which they produce. All these, Canada exhibits, being frankly sure that other countries will find it hard to equal them. Root crops of every description are also shown here, with wheat, rye, corn, barley, oats, and these of the finest, also pease, beans, hops, flax, tobacco. Canada must be a veritable storehouse of treasures to produce such a royal show as this. It is evident that her yeoman farmers live in comfort and abundance; in fact, some of the jars here would lead us to believe that they live "in clover," for there is no better clover, timothy, herd's-grass and red-top seed anywhere in the Fair. The cattle must also fare well, if there is any nutriment in turnips and carrots, for the huge mangold-wurzels we see, form the staple winter nutriment of cattle, and boiled with bran, possess great fattening qualities. The woods of Canada have also contributed to this exhibit; beech-nuts, filberts, mast and acorns are shown, all of them full bodied and proof of excellent soil. Many have considered Canada a bleak, almost Arctic country. This may be true of a portion of this vast territory, but she has a climate in some parts of her wide domain capable of nourishing and giving life to a great variety of crops. Two millions of Canadians now reside within the limits of the United States.

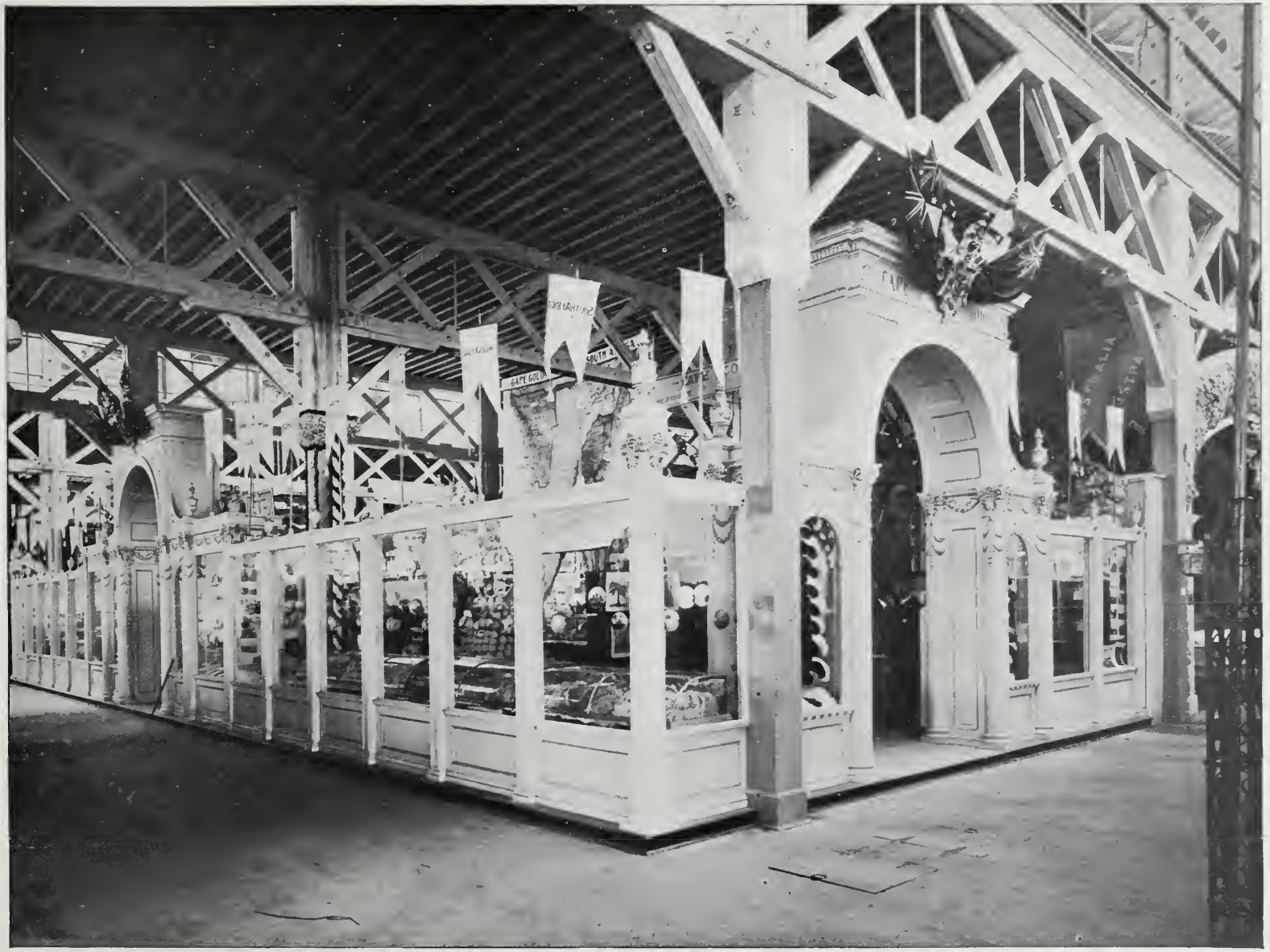


Copyrighted by the World's Columbian Exposition.

Canada—Northwest Territories, Agricultural Building.

CAPE OF GOOD HOPE—AGRICULTURAL BUILDING.

A great orator once said that "England's morning drum-beats circle round the world," and as we view this Exposition, we are forcibly impressed with the truth of this assertion. Her colonies in Asia, Africa and Australasia measure up favorably to the standard of the mother country. She is, indeed, as Tennyson aptly called her, "The great mother of a lion race." In this exhibit, we are confronted with a new order of life; very wisely, the Cape of Good Hope has confined its display to ostriches, ostrich eggs, ivory, and diamonds from the Kimberley Mines, with specimens of the birds and the flora of the country. Feathery ostrich plumes are arranged in fanciful patterns, and look like great snowy bunches of pampas grass. The ostrich is the largest of living birds, the adult male reaching the height of eight feet, and often weighing 300 pounds. So swift is this bird that it can outrun the swiftest horse, and when roused, its anger is terrible; with one stroke of its short wings, or even of its foot, it can kill a horse and its rider. There are now few wild ostriches, but in Cape Colony the commercial value of the tail-feathers has led to the establishment of numerous ostrich farms. The birds are bereft of their plumes at stated intervals, and as many are still worn by the fashionable, the industry is very profitable; the eggs of this bird are very large, and weigh several pounds; the ostrich loves to dwell in arid districts, and is very solitary in its habits. The diamonds here are found in the blue clay at Kimberley, a mining town of Griqualand, situated about 520 miles northeast of Cape Town. The mines are carefully guarded, and the miners live almost in a state of imprisonment, and are critically examined when they leave the mines, lest they should secrete any valuable gems. The yield of these mines is very large and does not seem to diminish. Some very large stones have been found here. Though in other respects the region is inhospitable, quite a large town has grown up around the mines, and bids fair to be a permanent establishment. We well know that Africa is the chief seat of the trade in ivory, and Cape Town is one of the centres of the traffic. Not only do we see new ivory in this collection, but also some of great age. African Chiefs used to surround their kraals with huge tusks, and the advance of civilization has brought these into the market.



Copyrighted by the World's Columbian Exposition.

Cape of Good Hope—Agricultural Building.

CUBA—AGRICULTURAL BUILDING.

Cuba comes to us with a great collection of cigars and cigarettes, arranged in fanciful booths and cases, of which our picture affords good examples. The tobacco plant is indigenous to Cuba, and its quality is considered the finest in the world. When Columbus discovered the island, tobacco was in use among the Caribs, but the Spaniards, in their avidity for gold, did not avail themselves of the soothing weed. Sir Walter Raleigh found it in use among the Indians of Virginia. A certain sanctity attached to it among these people, and no treaty of peace or commerce could be made without passing round the "peace pipe," from which each person present was expected to take a long deep whiff. The Red Pipe-stone Quarry, from which the stone was taken for their pipes, was neutral ground. The most fiercely hostile tribes here laid down their arms, and washed the war-paint from their faces, mingling together for a time in brotherhood, and praising the great Manitou for his precious gift to his red children. Sir Walter Raleigh was the first to introduce the use of tobacco into England, and he set the fashion in that island. On one occasion a servant, who had never seen his master smoking, supposing him to be on fire, deluged him with a bucket of water, but this did not quench Raleigh's enthusiasm for the weed. The tobacco in these cigars is of rare super-excellent quality. The plantations are scattered all over Cuba, but the very best is raised in the country west of Havana, called the "Vuelta Abajo." Nearly 300,000,000 cigars are exported yearly, besides a great quantity of tobacco in the leaf, exceeding 20,000,000 pounds. Cigars are made of central fillers, which must be uniform in quality, and so carefully packed that the smoke may be easily drawn from end to end. These fillers are covered with an inner coat or case to hold them in shape, and this, in turn, is bound with an outer wrapper. The inner cover may be of the same quality as the fillers, but for the outer wrap a finer tobacco leaf must be used. A great deal of Havana tobacco is devoted to this purpose, but in the United States, Sumatra has superseded it in the manufacture of cheap cigars. This tobacco is of very large leaf, and much lighter in weight than Havana, so that the ad-valorum duty is less to the importer. The Havana cigars are the models, followed by all manufacturers.



Copyrighted by the World's Columbian Exposition.

Cuba—Agricultural Building.

MACHINERY HALL.

Machinery Hall, the great Palace of the Mechanical Arts, is one of the leviathans of the Exposition. It is 846 feet long by 492 feet wide. These measurements do not include the annex which is 490 by 550 and the power house 100 by 461 feet, the pumping building 77 by 84 or the machine shops 146 by 250 feet. The cost of the buildings was $1,285,000, and the floor area is over twenty acres. There is something cathedral-like in the exterior appearance of Machinery Hall. Tall spires rise in the centre of the structure and graceful domes cap the two extremities. Long rows of graceful pillars lend lightness and harmony to its two facades and form a fitting back-ground for the beauties of the Court of Honor. The Hall is located at the extreme southern end of the Park, between Lake Michigan and the western boundary-line. An arcade in the first story permits the visitor to go all around the building under cover. The ceilings of the porticoes are colored in deep warm tints. A colonnade unites the building with Agricultural Hall, and in the centre an arch leads to the cattle exhibit. The interior is spanned with three tremendous arched trusses which gives it a very peculiar appearance. The northern entrance to the building attracts a very great deal of attention. The entrance is in itself grand and imposing. The towers are surmounted by winged victories, huge draped figures, yet of such nice harmony that they seem to spring out into the air in very abandon of joy. One never tires of looking at them, and when that vast building crumbles, as alas! it must all too soon, many will remember its beautiful and imposing northern entrance. Mr. Robert A. Kraus, of Boston, is the sculptor. All the power for running the machinery is supplied from a separate power house, the magnitude of which may be learned from the fact that while the Corliss engine at the Centennial was only 5000 horse power, the machinery in the Hall is moved by one engine of 14.000 and others aggregating 10,000 horse power, 24,000 in all. The boilers are 600 feet long. There is a wonderful exhibition of looms for weaving cotton and silk web, shown by some of the largest firms in the world. One loom, the Jacquard, weaves in silk the most exquisite designs of the buildings of the World's Fair, and also portraits of prominent men. Other most wonderful machines also deserve attention.



Copyrighted by the World's Columbian Exposition.

Machinery Hall.

EAST ENTRANCE, MACHINERY HALL.

The east entrance to Machinery Hall looks across the South Canal to the Agricultural Building; immediately in front is a boat-landing, on either side of which there are two splendid horses, one of the heavy Flanders breed, having a cart harness upon it, and the other a noble carriage horse fittingly accoutered. Each horse is held by a vigorous-looking man of heroic size. Ascending the broad stone steps, we come to the entrance, over which we see in large gilt letters, "Palace of Mechanic Arts." The portal is supported by high columns with gilt capitals, above which there are many figures of the Arts in bold relief. On either side of this entrance, slender open towers much resembling campaniles rise, surmounted by winged Victories, that seem to spring out into the air and wave their wreaths in triumph. The entrance forms a sort of square pavilion supported by twenty massive pillars; from this, eleven entrances lead to different parts of the building. There are half windows above each, decorated in blue and gold with a plain blue shield in the centre. A row of medallions forms an attractive decoration above the twelve upper windows, every alternate one being a picture of Columbus in relief. A shield of the United States is on each side. The interior color tone is buff, and the ceiling is done in squares of blue and buff, representing tiles, with a raised floral design in the centre. The pavilion is very lofty, and the massive columns surrounding it give it an appearance of great grandeur. The building covers twenty acres, and it houses a greater variety of machinery than was ever gathered together before in any one place on earth. This marvelous exhibit affords a splendid opportunity for contrasting the genius of the various nations. Many of the machines are in motion, and may be seen performing the most delicate work, as though they were instinct with a high order of intelligence. In some instances the complete outfit of a manufactory is exhibited, and every detail of the business it represents is consummated. Some of the machines are extremely odd. There is one exhibited by a Pennsylvania firm which in a few minutes will turn out four or five groups of wooden statuary having some pretensions to artistic merit. There is also a wonderful variety of looms for weaving cotton, woolen and silk fabrics, besides bookbinding, printing and engraving establishments.



Copyrighted by the World's Columbian Exposition.

East Entrance, Machinery Hall.

NORTH ENTRANCE, MACHINERY HALL.

This noble entrance faces the Administration Building, and is one of the grandest features of the great Machinery Hall. Beside it, human beings look like mere flies, and as we gaze upward, we are filled with a sense of reverence and awe. It was a happy thought of the architects to add this noble northern portal and that on the east, to the grand building. The semi-circular roof of the entrance rests on ten Corinthian columns, six on the outside and four of less massive proportions within. The roof is crowned with a low semi-dome, having round it a balcony, on the balustrades of which six allegorical figures may be seen. The attitude of each is thoughtful. They look as though they were pondering on great issues. They are fully draped and the draperies are arrayed with the nicest skill. Above these six figures is another balustrade with five other statues like those below. The centre of the portico is crowned with a low dome surmounted by a winged victory which seems to spring out into the sunlight full of buoyancy and gladness, holding wreaths of triumph in either hand. There are towers at each corner of the structure, built two stories high, each with an ornamental spire. The lower stories look like rough arches, while the upper consist of circular chambers surrounded by Corinthian pillars. Each of the towers is ornamented with winged victories, of which there are many on the building. These victories have won universal power. They are as nearly perfect as the artist's skill could make them. The lightness of the draperies, the glad, eager pose, the general lightness and beauty of the figures, are beyond all praise. The entrance stands out very effectively from the walls on either side, its every detail accentuated by the prevailing character of the surrounding architecture. The victories on the towers and pinnacles were modeled by M. A. Waagen and Robert Kraus. Many of them are reproductions in copper, by William H. Mullen. The color of the ceiling of the portico is white; there has fortunately been no attempt at ornamentation made. The entrance is a picture in itself. Machinery Hall has an annex which is reached from the main building by tunnels and bridges. The form of construction is that of a foundry, with a park in the centre, where those who are overcome by the incessant hum of the machinery, may rest.



Copyrighted by the World's Columbian Exposition.

North Entrance, Machinery Hall.

ALLIS ENGINE, MACHINERY HALL.

The most prominent feature in the Machinery Hall plant is doubtless the exhibit of the Westinghouse Electric and Manufacturing Company of incandescent lighting machines. This Company had only one competitor for the task of lighting the World's Fair, and they have certainly succeeded marvellously. The most wonderful object of this Exhibition is the great "Allis-Corliss" 2000 horse-power engine, which drives two of the large electric lighting machines. These are two four-thousand light machines of what are called the alternating variety, because they give an alternating current instead of a continuous flow in one direction. The "Allis Engine" was that which gave the first great throb of life to the Fair when President Cleveland touched the button at high noon, May 1, 1893. It was then the largest in the Exposition, but it has now a rival in the great engine placed in the power house of the Intramural Railroad. This immense engine proves the great advance made in the machinery used for generating electricity. In no other branch of science has such great progress been made as in electricity, and there has been a great change in engines and generating machinery. Four years count far more than a quarter of a century in the Electric world, and the machinery of that time is now antiquated. So great has been the demand for current for lighting purposes and power, that engines have had to be made larger and larger, to meet the growing need. It has been clearly demonstrated that there is economy in large engines, hence the giants we behold to-day. But we have not yet by any means reached the end. In a few years these monsters of iron and copper, which create so much awe at the Exposition, will not be able to bear the mighty strain put upon them, and must yield to others more massive and powerful. In fact we must regard the whole electrical display at the Fair as only the seed of the mighty growth of the future, and we will look back with surprise upon the time when with reverence and awe we looked upon the huge bulk of the Allis Engine and thought that human ingenuity had here reached its limit. All honor, however, to the pioneers in this mighty work. Other nations may boast as they will of their men of inventive genius; but as we have only one Shakespeare, centuries may elapse before another Edison will grace this planet.

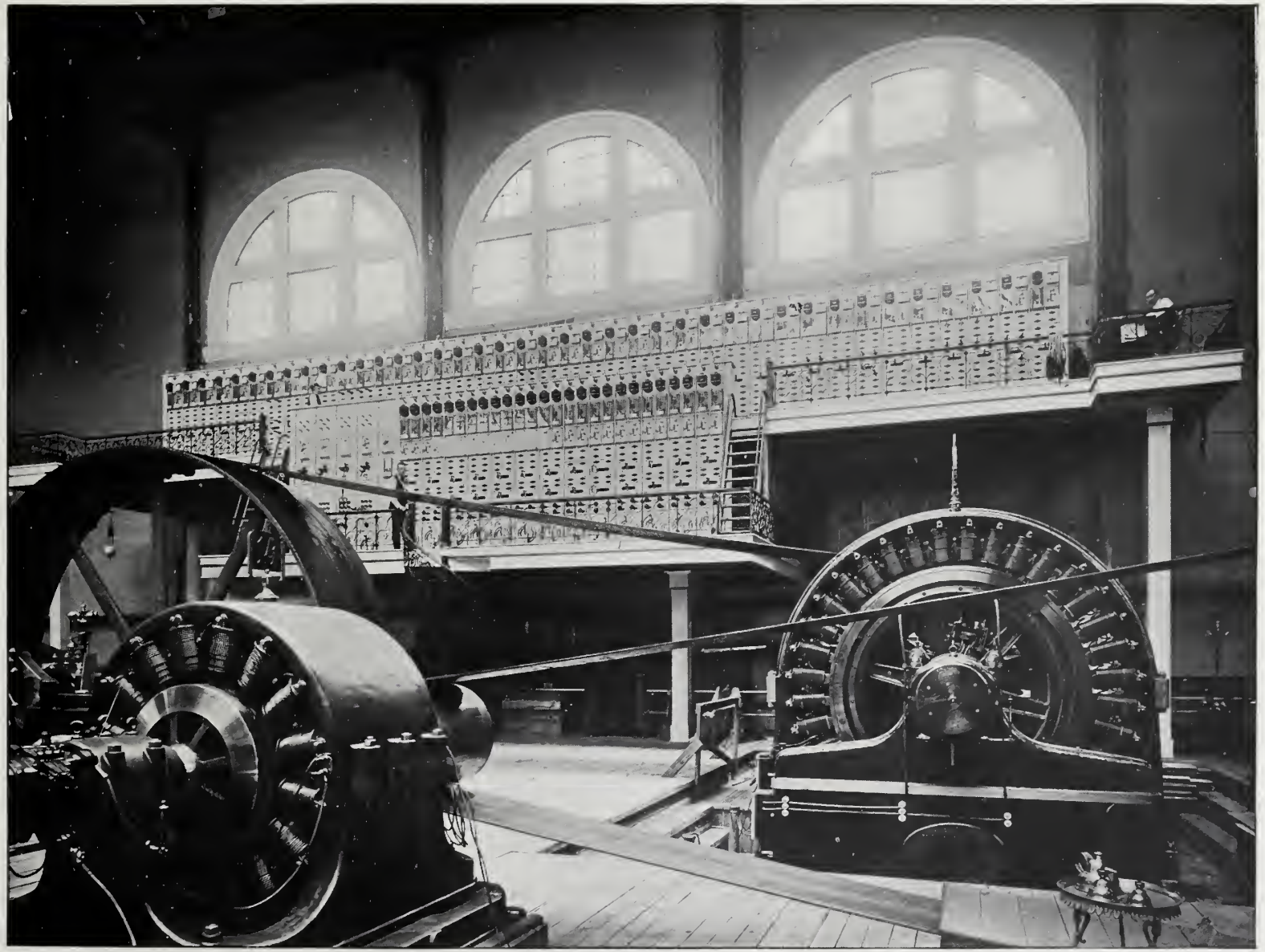


Copyrighted by the World's Columbian Exposition.

Allis Engine, Machinery Hall.

SWITCH-BOARD, MACHINERY HALL.

We have all read the story of the Theban, who brought to the court of Philip of Macedon a horse so beautiful and spirited, that all the courtiers fell in love with it at first sight. One after the other, they tried to mount it, but in vain. Each had to give up the task in despair. The king was angry that such a fine horse should be lost to him for want of a rider. At that moment his young son, afterwards Alexander the Great, came up and, hearing the case, approached the trembling, high-spirited animal. He observed that the horse was frightened at his own shadow, so turning his face to the sun he vaulted on his back and rode him gracefully and easily. Philip was so delighted that when Alexander alighted he embraced him and said: "Seek a larger realm, my son; the kingdom of Macedon is too small for thee." That horse was afterward the favorite charger of Alexander in his Asiatic campaigns. Electricity also is a power, useless to man till brought under subjection. The switch-board was designed for that end, and is of course the favorite object upon which the eye of the electrician rests. It may look very ordinary to most men, a mere medley of instruments, plugs, buttons and levers, yet, to the initiated, there are few more interesting objects in the Fair. This switch is reached from a gallery, and is of marble. The "dynamo-board" is 12 feet high and 40 feet long, and the "feeder-board" 9½ feet high and 71 feet long. Collectively these are known as the "switch-board;" by its means the electrical action of nearly 15000 horse-power of dynamo electric machinery is controlled. Its operation is extremely simple, the numerous connections alone giving it that complicated appearance, so puzzling to many. The electrician has no more difficult problem to meet than the design of a switch-board. And not only must the switches which make and break the circuits, carrying heavy currents, be carefully designed, but also the formation of the numerous combinations, which are necessary to bring dynamos and circuits into contact, make it specially difficult. All this has been admirably accomplished in the switch-board, the picture of which is before you. It is wonderful that Electricity, that great giant which in a single moment could destroy the earth and its entire population, can be controlled and held in the strictest discipline by such a machine.

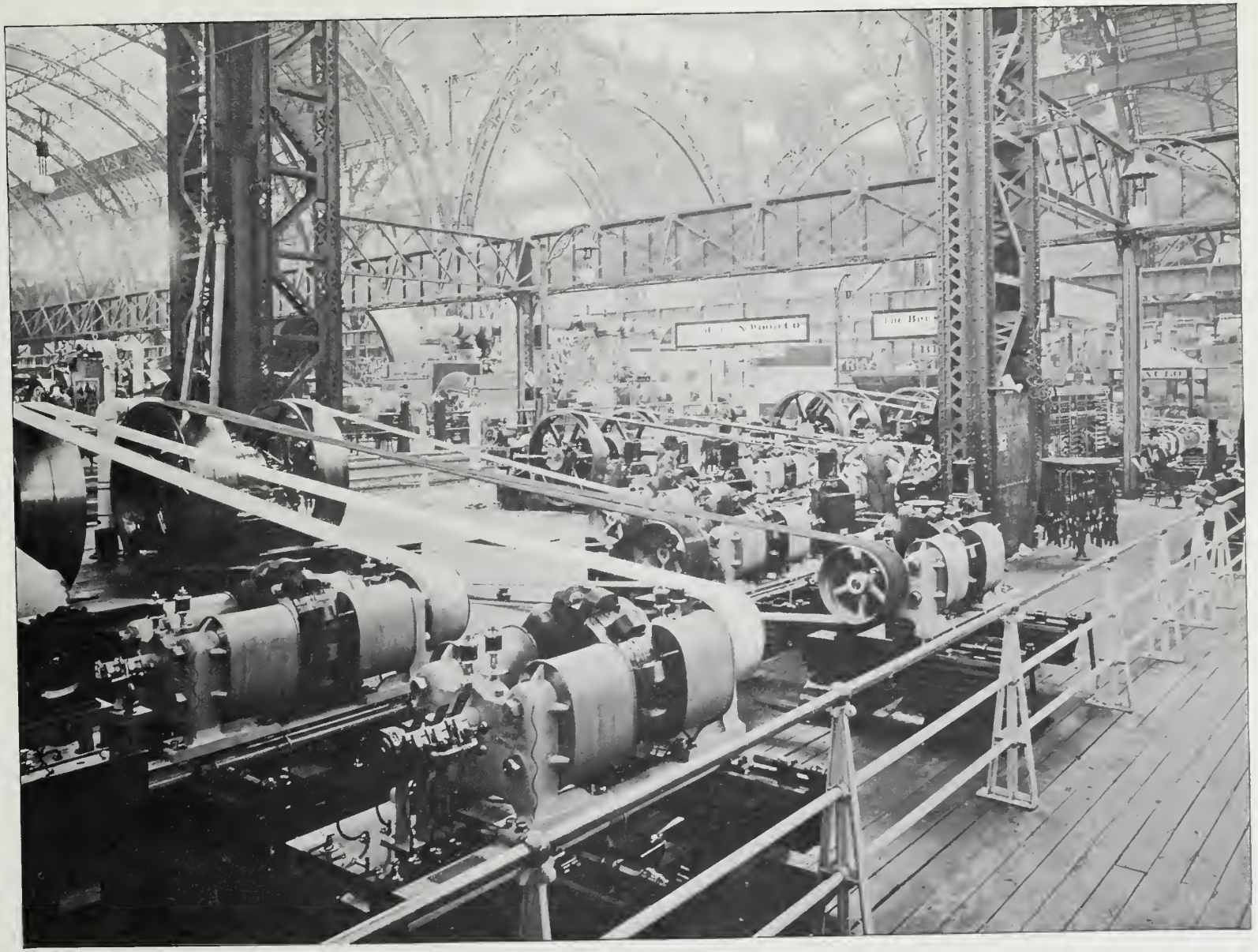


Copyrighted by the World's Columbian Exposition.

Switch-Board, Machinery Hall.

UNITED STATES—GENERAL VIEW, MACHINERY HALL.

We are now in Machinery Hall. Just think of it! Seventeen acres of palpitating iron and steel lie before us! The three great trusses which span the entire width of the building, seem to divide it into three great halls. They are so fitted as to be taken down and used in other buildings, or sold for railroad iron. A great gallery, extending on all sides, is fifty feet wide, and enables one to get a good view of the turbulent machinery below. Three great elevated traveling cranes run across the space, and are used in the moving and placing of heavy pieces of machinery. One does not need to be a mechanic to be interested in the machinery before us. Each part is performing some wonderful task, as though possessed of intelligence. Man seems a weak being beside these forceful servants of his, which obey his slightest touch. In one place we see printing-presses busily at work; "The Daily Columbian," which gives all the news of the Fair, is printed here, and other works also. One press can turn out 48,000 papers in an hour, and is said to be the fastest in the world. It also prints in five colors, and is constructed in a succession of rolls, one above the other, which may be added to at will, and each representing a separate machine. To name the numerous machines here would be impossible, but some idea of them may be gained from this picture. Here are seen machines for sewing leather, and making leather belting; others for making ropes of twisted wire; others again for electric lighting, and electric railroads. In one exhibit all the machinery used by physicians may be seen, and close by are the instruments necessary in modern dentistry. It is amusing to find among these great machines a little engine, weighing only half an ounce, made by a boy sixteen years old. It is complete in every particular. At one side of the building, we see great force-pumps at work; they are ranged round a great reservoir, and their iron lips belch out huge volumes of water that sprinkles the spectator with spray. So great is the force of these pumps that they keep the water boiling like a cataract. One centrifugal pump, not so large as many of the others, churns the water about it to the whiteness of milk. Great steam-hammers are at work near by, and mighty derricks and cranes seem engaged in friendly rivalry. Great is the domain of the human mind.

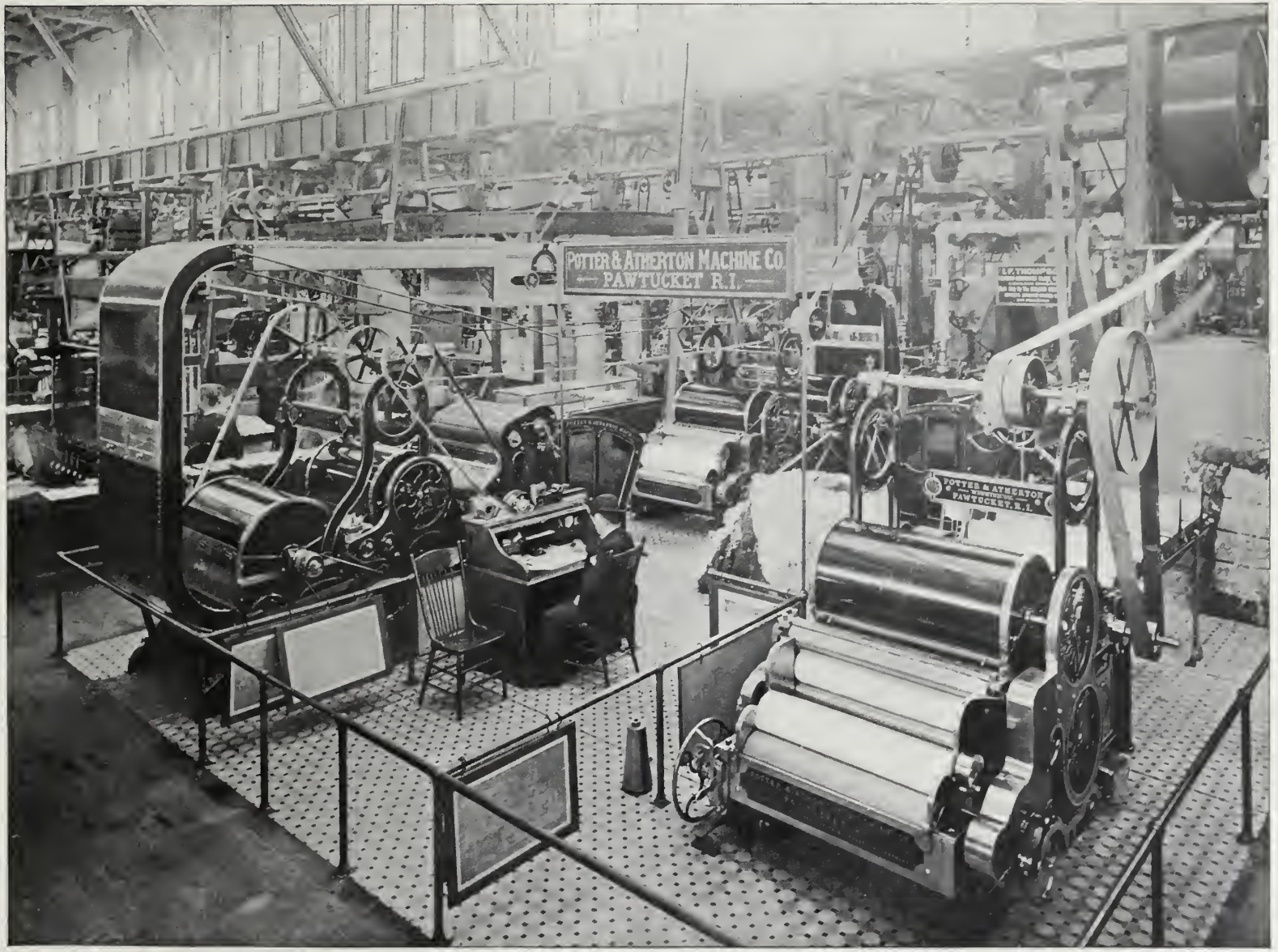


Copyrighted by the World's Columbian Exposition.

United States—General View, Machinery Hall.

UNITED STATES—COTTON MACHINES, MACHINERY HALL.

We have before us a wonderful exhibit of cotton machinery. There are at least twelve different machines used in the making of cotton goods. the first is the opener, in which the raw cotton is placed on a feeding table; a pair of rollers takes it from the table, and it is subjected to the action of a beater, which is a cylinder with several rows of teeth. Air is forced through the newly-opened cotton to carry away the dust and particles adhering to it; it then passes through several other rollers and beaters till delivered to calenders, when it is formed into laps for "scutching." The "scutcher" resembles the "opener," and passes the cotton on to the carding machine, which has three cylinders, one large and two smaller. The large cylinder does the carding, and passes the cotton to the second, or "doffer," which, in turn, sends it on to the "taker in." From thence, it goes in a long light fleece to the machine called a "drawing frame," where it is thinned out and still farther stretched; its next trip is to the "slabbing frame," where it is twisted and wound on bobbins. Its journey is not yet ended; it must now be taken to the roving machine, where it is prepared for use in spinning; from this, it goes to the throstle, and thence to the self-acting mule, where its wanderings practically end. Sir Richard Arkwright, who invented the first cotton jenny, was once a poor barber with very little trade, who in his leisure moments devoted his thoughts to the improvement of facilities for spinning. His machine was the parent of all we see here. The Hindoos have, from a remote period, spun and woven cotton by hand; their machinery is very primitive; in fact, ten dollars could buy it all, and yet they can weave finer material than we can with our mechanical wealth; their loom consists of a few reeds, and sometimes sticks, and may be carried about and set up as easily as an artist's easel, either under the shade of a tree, or in the fields. Here they may be seen at work patiently producing material that defies our ingenuity; two loops under the gear serve as treadles, and into these he inserts his great toe; the warp is laid out upon the ground, the whole length of the piece. The trade is hereditary, and those born in the families of weavers are said to possess a prehensile toe from birth, which if true must be a great convenience.

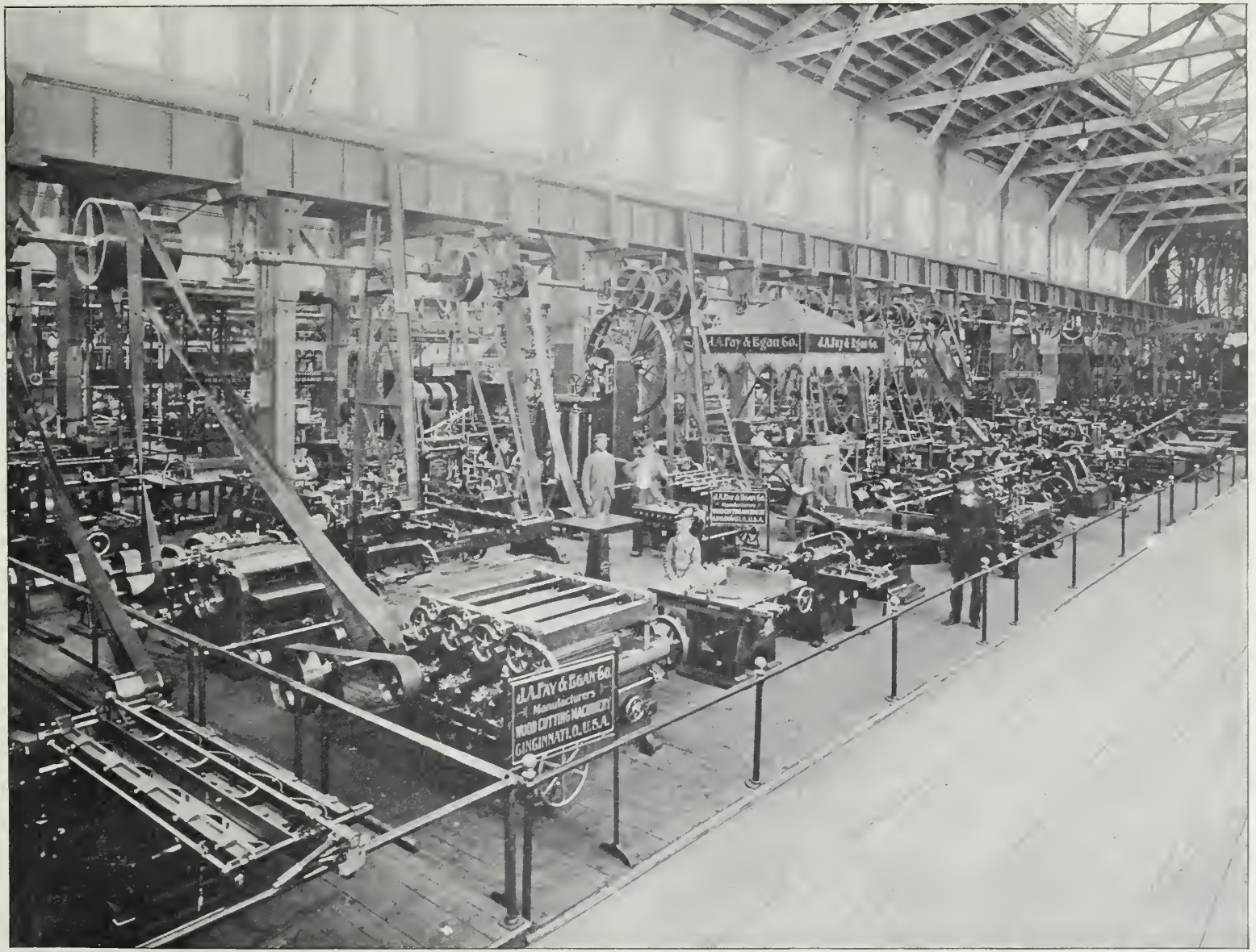


Copyrighted by the World's Columbian Exposition.

United States—Cotton Machines, Machinery Hall.

UNITED STATES—WOOD-WORKING MACHINES, MACHINERY HALL.

We note here a large assortment of machinery used for car-builders, railway-shops, sash, blind and door factories, and also planing-mills. One very novel invention transforms the plainest wood, such as pine, bass, birch, poplar and spruce into beautifully polished imitations of quartered oak, and other high grade woods. There is also a marvelous assortment of saws, with curved, wicked-looking teeth; some large, some small, but all cunningly contrived to eat their way into the very hearts of the giants of the forest, and carve out forms of utility and beauty. We counted fourteen varieties in one exhibit alone. Everything required for fitting up saw-mills is here, and the complete appurtenances of a shingle-mill. People bred in the city, who have never had an opportunity to see a great lumber-mill, can view its workings and learn how the timber is prepared that is used in their houses. Here are the great singing saws that rend the mighty logs, which lie prone on the movable cars, and are delivered helpless captives to their doom. Next come the great planing-machines, which seem to swallow the boards for a moment, only to cast them out smooth as though polished. We next see how window-frames are made, how they are shaped by the moulding-machines, and fitted for joining by the mortisers and tenoners. It takes a very short time to make a large frame for a door. All the roughness is removed by sandpapering-machines, and boring-machines make the holes for nails and screws. Wonderful turning lathes seem to glide round the wood, and shape it into almost any form. The parts of many of these machines are numbered, so that if any portion breaks down, it may be removed and speedily replaced. Barrel, keg and stave machinery make an interesting exhibit. The smallest pieces of wood are utilized. There is great economy here. Old-fashioned machines tended to waste; now we have compressors even for sawdust, and machines for the manufacture of wood-pulp. So many of these devices appear, their work is so rapid, and their capacity so great, that it would seem impossible that our forests could long resist their attacks. The saws have a hungry look, as though eager to get to work on even the toughest timber, and the great planing-knives look inexorably savage. It is a great display, and gives one a sense of respect for the genius of the human intellect.

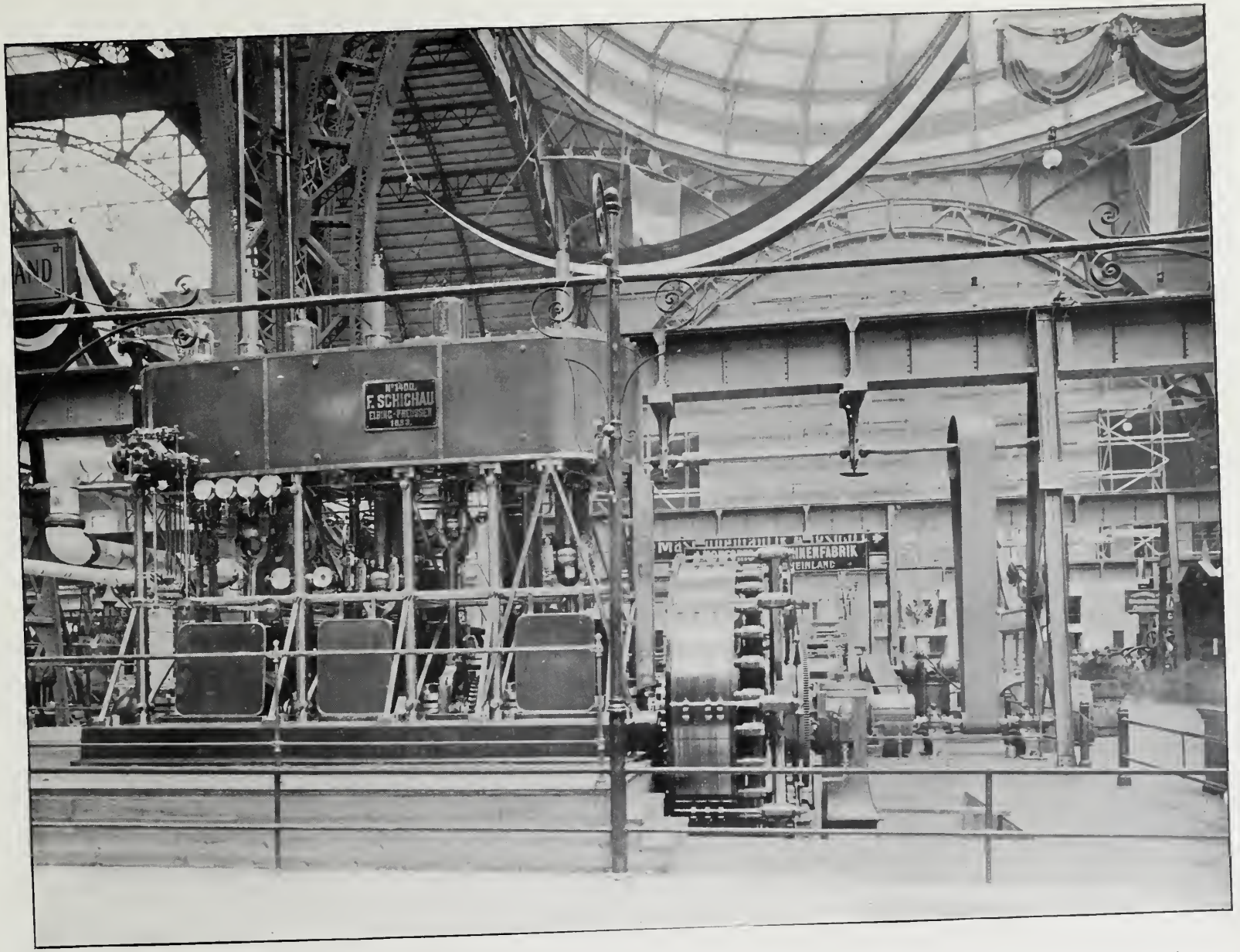


Copyrighted by the World's Columbian Exposition.

United States—Wood-Working Machines, Machinery Hall.

GERMANY—MARINE ENGINE, MACHINERY HALL.

When Christopher Columbus crossed the Atlantic, his little squadron was propelled by the wind, which played upon sails of lateen and canvas. Robert Fulton, with his uncouth steamboat, pointed out the way for modern inventors, teaching them that wind and tide might be conquered by the genius of man. Since screw propellers have taken the place of paddle-wheels in ocean steamers, the increased speed which they required has inspired man with a desire to construct massive and powerful machinery, of wonderful durability and capable of performing Herculean tasks. For the last six years a great advance has taken place in marine engineering by the development of triple expansion engines such as seen in this picture. Since these engines were brought to their present state of perfection, both for safety and convenience, they have been largely adopted by ship-builders and others interested in marine construction. In the most common construction of these engines, three cylinders are arranged in line, working on cranks; piston valves are usually liked, and these are worked by some definite valve gear, and not the usual link motion. One of the greatest advantages is that the space that would be taken up by eccentrics upon the shaft is saved, and longer main bearings are possible. We turn from this great engine to consider the gas and naphtha motors near. These are fitted for use in any moderately sized launch, and are considered the best of their kind. We have heard a great deal about smokeless powder recently, and only a few months ago the Kaiser witnessed a battle near Berlin in which it was used. Here we see the machinery with which it is made, as also that used in the manufacture of powder for blasting and for military purposes. Some gas and petroleum engines seen here are of great interest. The factory in which they are made employs one thousand workmen, and has produced some of the finest engines in the world. Even ice machines are here, curiously scanned by those conversant with such matters, to see if these possess features of construction better than our own. Some engines here are the largest constructed on the European continent. In some respects this exhibit is like a great dissecting-room; every part of an engine or machine lies before us; each as curious in its way as a bone of the human body.

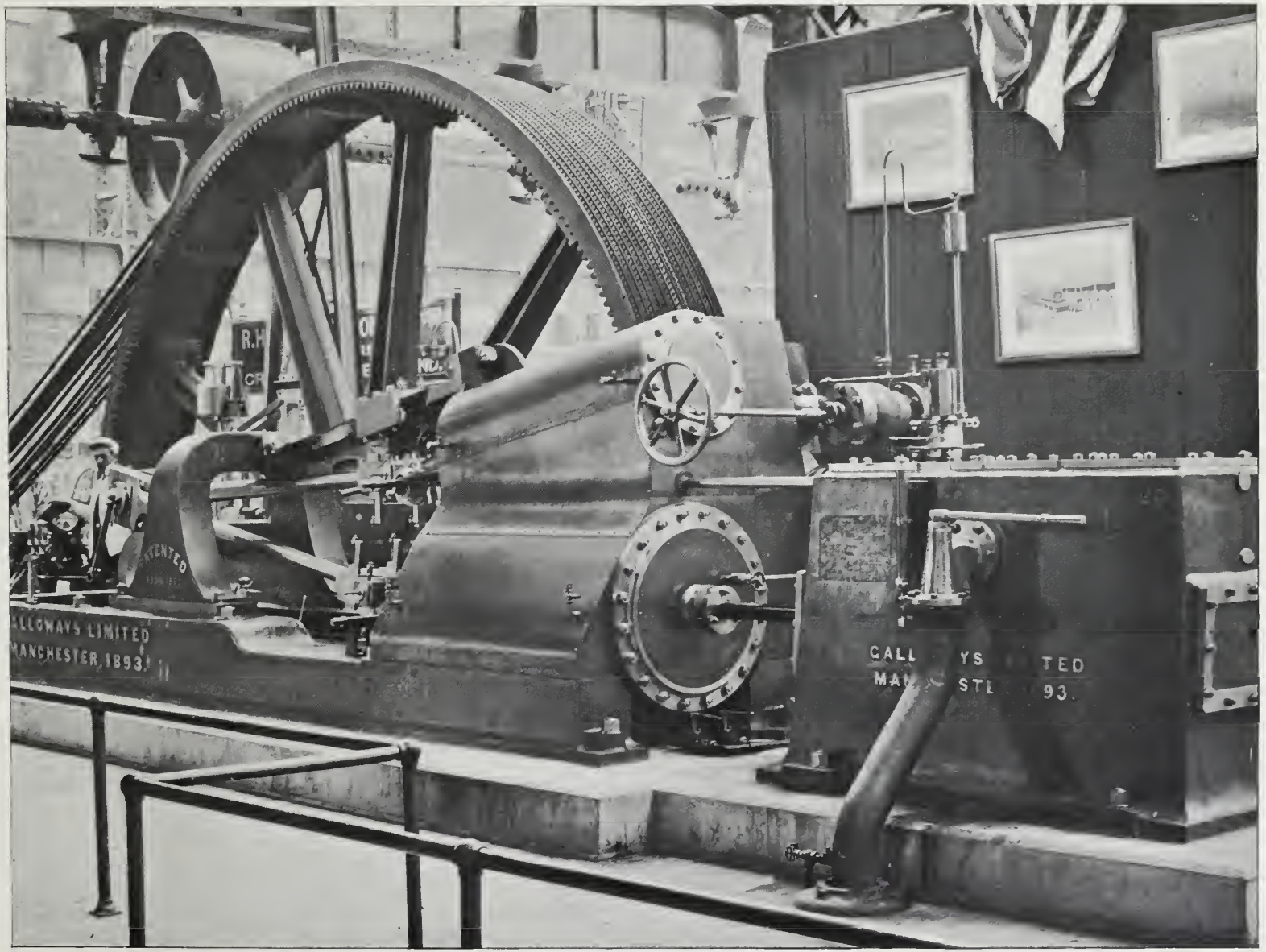


Copyrighted by the World's Columbian Exposition.

Germany—Marine Engine, Machinery Hall.

GREAT BRITAIN—COMPOUND ENGINE, MACHINERY HALL.

This engine is in the exhibit of Great Britain in Machinery Hall. The principle involved is the economical use of steam, in conjunction with a condensing apparatus by which the steam is discharged into a chamber in which a vacuum has been produced. This enables the engine to effect the same results with fourteen pounds less steam to the square inch. The economy is apparent, and the gain in space is evident. The steam is first taken into the small cylinder, and when it has performed its work, the remaining energy is transferred to the large cylinder; both cylinders practically operating as one, they being coupled to the same shaft. The steam after leaving the larger cylinder is conveyed, as stated, through the condensing chamber, and when condensation is completed, it is returned to the boilers as hot water, thus economizing heat and avoiding the ill effects of cold water upon a heated boiler. The most novel feature here is the attachment of the governor to the inside rim of the flywheel, insuring the most perfect regulation of speed. Generally speaking, the governor is belted to the shaft, and operates by centrifugal force, which must in its nature be uncertain. This arrangement secures direct action and readily controls the speed of the engine. Another novel feature is the transmission of power from the flywheel through the means of a series of cables, of which eleven may be seen in the picture. Each cable has its own groove space on the flywheel and the wheel to which the power is transmitted. This minimizes the chance of accidents such as are often caused by the breakage or slipping of large belts. This engine has a distinctively foreign look; we have none like it in this country. Our type of compound horizontal engines is what is known as tandem; that is, the small, high pressure cylinder is attached directly in the rear of the low pressure, and works on the same driving-rod. The powerful appearance of this engine will strike one at once. In English machines we note the same conjunction of force and economy. Nothing is wasted and nothing slighted; every ounce of steam tells. As to ornament, they have little or none. Our machines with their neat appointments and polished surfaces look like gentlemen of leisure by the side of sturdy farmers with their shirt-sleeves rolled up for work.

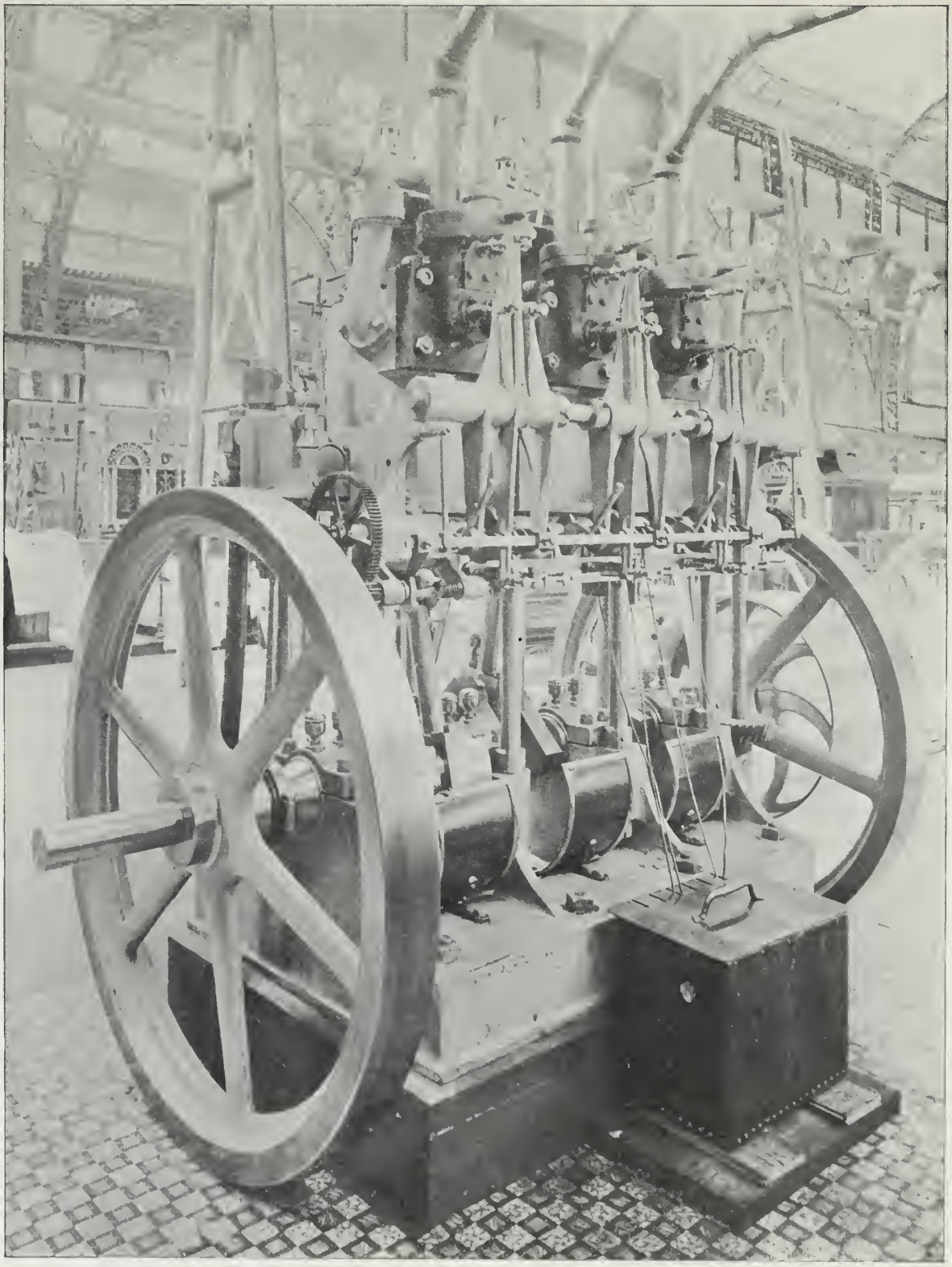


Copyrighted by the World's Columbian Exposition.

Great Britain—Compound Engine, Machinery Hall.

GREAT BRITAIN—TRIPLE GAS ENGINE, MACHINERY HALL.

Where will the development of human ingenuity end? Before us is an engine which is practically three engines in one. The power which runs this is generated from the combustion of gases in the three cylinders we see. The gas is conveyed to the cylinders through ordinary pipes, allowed to mix with a proper proportion of air, then ignited by a spark from an electric wire, the resulting explosion being the power propelling the piston. In this case the three cylinders are independent of one another, though they connect with the same shaft. In the ordinary gas engine, it is absolutely necessary to turn a wheel once round, thus starting the engine by manual power. In this case, only a part of circuit is necessary, as that is sufficient to ignite the gas in one of the cylinders. The desirable qualities of a gas engine are, first, the cheapness of gas as feeding fuel, the little space required for the development of tremendous energy, and the saving of labor in handling coal, and the ashes that result from its use. It also prevents dust, which would otherwise often clog the machinery, and in some cases cause accident. Nor does it require the same amount of attention necessary as engines run by steam, there being no danger of explosion. The same principle is used in petroleum engines, a spray of the oil being ignited by a spark. A very large number of gas engines have been introduced in the last ten years, but, since electricity has been applied to produce power, these engines are not so much in demand, and will, in the course of time, disappear. Even those most improved, which excite our wonder to-day, will shortly be consigned to the realms of the past. It is only in books such as these that they can be preserved to tell the coming generations something of what their fathers accomplished. The electrical attachment of this engine will be noticed in front, with spaces for the wires to pass through. The action of the engine opens and closes the valves, and causes the ignition of the gas by creating the electric spark. The compact appearance of this machine is a strong point in its favor, and its easy gear movement and freedom from dust make it valuable in any factory where fine mechanical work is carried on. The power is automatically gauged by the resistance, and this is a result readily appreciated by the economist.



Copyrighted by the World's Columbian Exposition.

Great Britain—Triple Gas Engine, Machinery Hall.

TRANSPORTATION BUILDING.

The Transportation Building lies west of the Court of Honor and the lagoon, and between the Mines and Mining Building, and Horticultural Building. From the east it commands a splendid view of the Floral Island and a branch of the lagoon. The details of the building are simple, but rich, somewhat on the Romanesque order. The decorative embellishments are exceedingly sumptuous. It is 960 feet in length by 256 feet in width, and cost $370,000. The central cupola is 165 feet high and is reached by eight elevators, which are built in the form of a circle. The main entrance is formed of an immense arch, or rather a series of receding arches covered with bas-reliefs, carvings and mural paintings done in gold-leaf; it is this fact which gives it the name of the Golden Door. This showy portal sets off the other details of the building, which consists of a continuous arcade with subordinated colonnades and entablature. The cupola exactly in the centre of the building rises 165 feet from the ground. Grouped about the various entrances are drinking-fountains, statues, seats and terraces. The interior of the building consists of a broad nave with aisles. The roof is divided into three divisions. Westward to Stony Island avenue, a great triangular annex covering nine acres extends. The buildings are only one story in height. Along the central nave long rows of locomotive engines are placed. Among the class of exhibits is the "Comet," the first locomotive engine ever run in America. It was brought from England by an English company in 1831. The "Sampson," "Old Ironsides" and "Albion," also very old engines, form part of the display. At the south end of the building is a model of the great steam hammer used in the iron works at Bethlehem, Pa. The original hammer weighs 125 tons. The anvil is made of staff and wood. Of course, as the name suggests, every vehicle used in transportation is to be found here—Japanese Jinrikishas, Esquimau Kayacks, the Indian Birch Bark Canoe, a Sicilian and a Mexican Cart—everything from baby carriages to monster locomotives. The exhibits are divided into six general classes: Railways, Intramural Transit, Carriages, Pneumatic Machines, Marine Transportation and Bicycles. Transportation from the earliest times is illustrated. Many foreign nations have contributed, notably England, Canada, Germany, France, Australia and Mexico.



Copyrighted by the World's columbian Exposition.

Transportation Building

GOLDEN DOOR—TRANSPORTATION BUILDING.

The splendid portal called the Golden Door forms the eastern entrance to the long one-storied Transportation Building. To call it merely the Golden Door is almost a mockery of its regal beauty and superb proportions, for there is not even in the East, that mother of magnificence, an entrance that can enter into comparison with it. It forms a succession of five receding arches, not merely one great arch with five ribs, but each distinct and harmoniously blended into one. The first or outer arch reaches the full height of the building, the others gradually diminish, the whole ending in a low door over which is a semi-circular relief of Phœbus Apollos, the glorious sun-god, driving his dazzling chariot on his mission of life-giving and light. It is eminently fitting that the first great traveller, whose journey of thousands of years has not yet ended, and who has bestowed upon us the nucleus of every motive power we possess, should greet us on the very threshold of the great structure devoted to transportation. The artists, for artists they certainly are, who originated this gorgeous entrance, are Adler & Sullivan. They have not copied from any Oriental original, but have given us a purely new conception. The arch is thickly gilded, the gold relieved here and there with touches of blue, green and red, which serve at once to tone and accentuate the ground color. The walls are brilliantly colored, and the statues appear of toned ivory, bronze, silver, and other metals. The whole is a poem of unity. The reliefs below the Golden Portal represent eastern travel, which forms a fine comparison with our occidental methods. Heavy carts, drawn by bullocks, drag their lumbering way along. The camel, that ship of the great desert, also appears. All these are opposed to our swift means of conveyance. The Golden Door is a great object-lesson in itself, and worth going a long distance to see. It is a pity that its gilded glories must so soon be relegated to the limbo of forgotten things. Our picture will, however, preserve the memory of its splendor for years to come, and help to keep alive in our breasts, feelings of reverence for those who toiled so patiently and worked with such ingenuity to give not only the greatest exposition of ancient or modern times to the citizens of the United States, but to all the world.



Copyrighted by the World's Columbian Exposition.

Golden Door, Transportation Building.

GENERAL INTERIOR VIEW, TRANSPORTATION BUILDING.

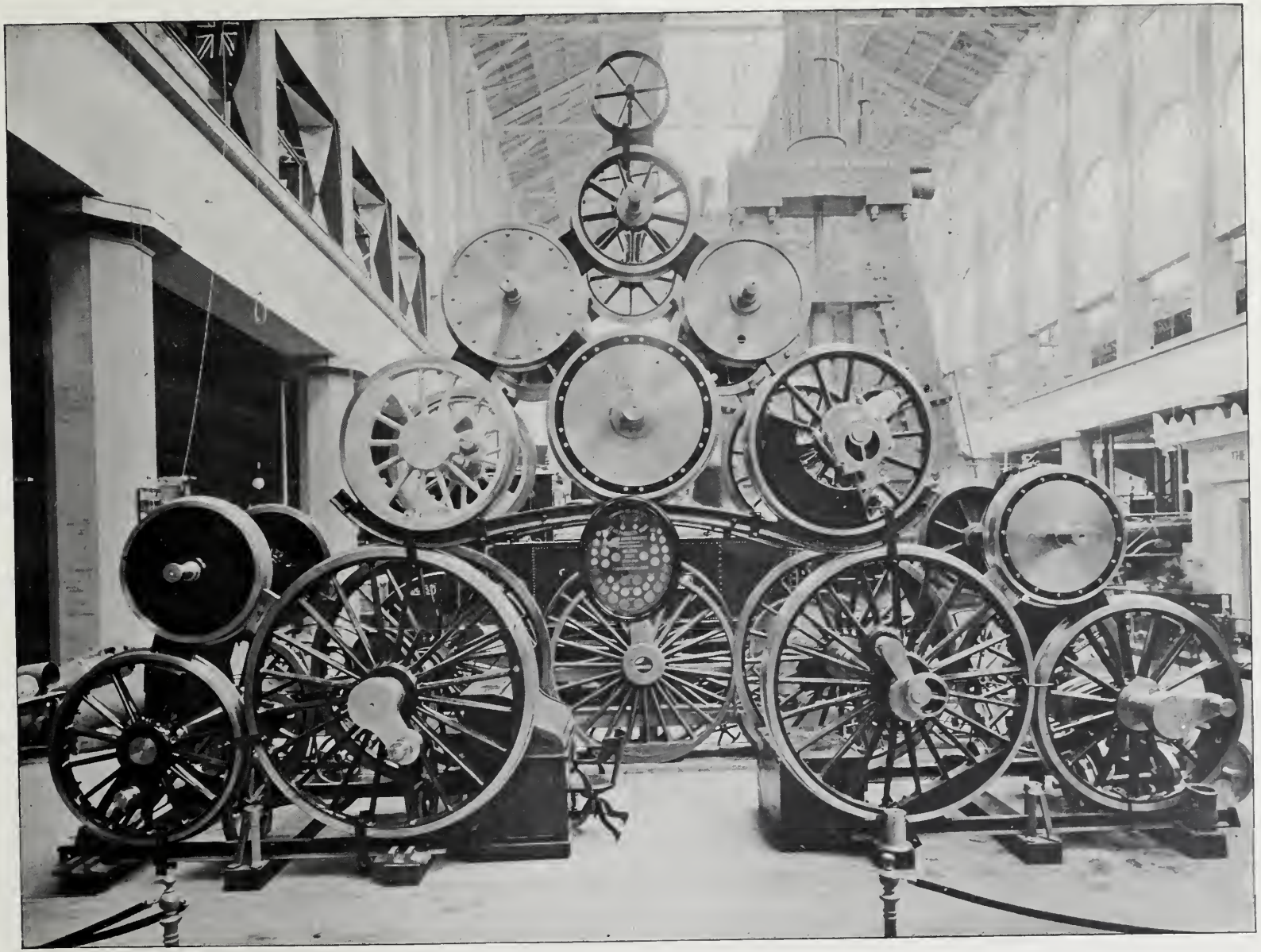
Standing on the second floor of this mammoth emporium, we look down upon an indescribable medley of vehicles used for every mode of transportation. A great array of coaches and carriages, several of them with life-size horses attached, first engage our attention. Victorias, barouches, landaus, gigs, tallyho's, and even hearses, are mingled with others too numerous to mention. All these vehicles are drawn by horses. Next in order we find a very wonderful display of air-brakes, so perfect that a single man with his hand on the lever can stop four hundred railway carriages when the train is in full motion. Beyond this is the exhibit of Cook, the greatest tourist agent in the world, consisting of models of his dahabeahs, which are used on the Nile as far as Philae, and other means of transport he uses for his many patrons. Beyond this again, to the right, we see every kind of train made up ready to start. Germany, France, England and Canada have trains here. A Pullman train with a Baldwin locomotive is also on exhibition. Freight cars, snow-plough, street cars, and a great variety of the most advanced forms of locomotion fill this department. On our left, beyond the cluster of carriages in the foreground of the picture, appears the Cunard line exhibit of models of their great ocean steamers, some of which have made the fastest time on record. Their lines are very beautiful, and the name "ocean greyhounds" has been aptly applied to them. North of the elevator, a panoramic model of the town of Pullman, Illinois, is seen. The entire town is the property of the Pullman Car Co. No person owns a house within its limits. Everything is conducted on well-understood rules. The school libraries and churches are all maintained by the Company. Trees are set along the streets, thus relieving the sameness of the architecture. None except employees of the Company are allowed to reside within its limits. Directly east of the elevator is a model of the great British war vessel, "Victoria," which was so recently sunk in the Mediterranean Sea by a blow from the ram of H. M. S. "Camperdown." She was the pride of the British Navy, of over 13,000 tons burden, and armed in the most modern fashion. When sunk so suddenly she was the flag-ship of Rear Admiral Tryon, who, with four hundred and sixty men, perished in the disaster.



Copyrighted by the World's Columbian Exposition.

General Interior View Transportation Building.

A Turkish Pasha, after having heard an English traveler describe the wonderful machinery of Europe, summed up our manner of life in the remark, "Whiz, whiz, all by wheels; whirr, whirr, all by steam," words quite easily understood, as we gaze upon this pyramid of wheels shown in our picture. But France has much else to show besides these; with few exceptions, her carriages are the finest in the Exposition, not wanting in strength, and pre-eminent for beauty. The upholstering and decorations of the panels and sides, with exquisite harness inlaid with gold and silver, make these equipages fit for the most extravagant oriental prince. The large engine in this exhibit, numbered 3560, belongs to the Western Railroad of France, and after running on the suburban lines of Paris from June, 1892 to January, 1893, was sent to the paint-shop to be revarnished, and shipped here without any other repairs. This was an excellent idea, as it enables us to judge the power of such wheels as we see in this pyramid, to resist wear and tear, whereas, had a new engine been sent, there could be no chance for comparison; this engine ran 18,300 miles before being sent here. A smaller one, running on the Paris and Orleans three-inch line, is also here, and proves that the French construct their engines durably. An electric capstan, used for switching purposes, is an object of interest, and is said to be safer than any other now in use. Near this is a model of Calais harbor, which is just across from Dover, England, showing the work the French are doing in their efforts to make it one of the finest roadsteads in the world. The exhibits are made more interesting by the great numbers of parts of engines shown; transports, springs, chains, axles, all reveal the ingenuity necessary to construct a modern engine. A model of a railroad station, and also of two cars, one day-coach and one sleeper, show us the accommodations furnished to travelers on the railways of France, and the views along the route of the Northern Railroad induct us into some of the beauties of the landscape. These do not exhaust the display, for we see bicycles of every style and variety, and all kinds of house furniture exquisitely finished. After looking, we turn away, feeling that France as well as Germany has a vein of iron in her composition, and something of gold with the iron.



Copyrighted by the World's Columbian Exposition.

France—Railway Wheels, Transportation Building.

ITALY—SICILIAN CART, TRANSPORTATION BUILDING.

This picture gives us a faithful copy of one of the exhibits in the great Transportation Building. It forms an odd comparison with the handsome carriages and light and graceful buggies of our own and other countries. It appears by no means an inviting vehicle to one accustomed to the springs and cushions of our conveyances, but the Sicilian is very proud of it for all that, and greatly prides himself upon its brilliantly painted panels. Sometimes these panels contain pictures of strange and gruesome animals, again scenes of love, and agriculture, and almost always the picture of some saint, if possible the name saint of the owner. The people of the island of Sicily are slow to move. Though their country is one of the most beautiful on earth, they are still far behind the people of the Kingdom of Italy with whom they are united politically and by language. In the mountains back of Palermo, the most ancient customs prevail. There is a Greek colony settled there for over 2000 years who still speak the language of their ancient race. Such people are well content with these gaudy carts, or to ride over the mountains on horse, or muleback. The railroad would only disturb them. They do not care for the noise and hurry of modern life. On market days and Sundays they go to market or to mass with their families piled pellmell into their carts. They have a habit of living idly in Sicily, whether it is the air, or the luscious fruits, or the still more luscious laziness. Death seems to wait a long time before claiming them, so you may see the old grandfather, grandmother, the sturdy sun-burned father, the mother as hard-featured as her husband owing to her outdoor life, lovely boys and girls with great melting brown or beaming black eyes, and little chubby children, overflowing one of these carts, drawn by a disconsolate mule that looks back occasionally as though to inquire plaintively why some of them do not die, or why it seems to be considered necessary to have such large families for poor mules to draw. But they are a contented folk, after all, in their Eden of an Island, washed by the blue, golden and purple waves of the Mediterranean; that is, if you do not interfere in their love affairs, then look out for the dagger with which they are especially handy. It would be almost a pity to break in upon these people with the rush and rumble of our noisy existence.



Copyrighted by the World's Columbian Exposition.

Italy—Sicilian Cart, Transportation Building.

MINES AND MINING BUILDING.

The Mines and Mining Building faces the grand Central Court on the south, the Lagoon on the north, the Electricity Building on the east, and the Transportation Building on the west. It is 700 feet long, 350 feet wide and cost $265,000. The architecture is classic, in the style of the early Italian Renaissance; the architect is S. S. Beman, of Chicago. The two principal entrances are at the northeast and the southern end of the building. They are 110 feet high and richly embellished with scenes from the miner's daily life. Sculptured there with picks and pans in hand, they prepare us for the amazing mineral treasures we shall find within. Entering, we pass into a vestibule eighty-eight feet high, which is the introduction to a gigantic hall 700 feet long, 350 feet broad, and almost a hundred feet in height. The roof is glass, and permits the light to fall in an unbroken flood upon the glittering minerals below. To the right and left of each entrance, broad flights of stairs lead to the galleries, which are twenty-five feet above the ground and are sixty feet in width. Over one million and a half pounds of steel and iron were used in the construction of the building. The display is absolutely bewildering; coal in every variety, coke, petroleum, natural gas form one group. Marbles, ornamental stones and polished leads another. Another group contains specimens of the graphites with the materials for the manufacture of porcelain faience, glass bricks, terra cotta tiles and fire brick. Opals, diamonds and topazes also abound. One of the exhibits is a silver statue of Ada Rehan, which contains $40,000 worth of metal. It is set upon a solid block of gold weighing 1000 pounds, and is worth $230,000. Colorado has a silver statue of a miner, and Louisiana has one of Lot's wife made of salt. A tunnel extends beneath the building from east to west in the interior of which, various methods used in mining are shown. Many foreign nations have taken part in the display. The largest exhibitors among the states are Colorado, Pennsylvania, California, Michigan, Missouri, and Montana. The name of the building and the supposed nature of the exhibits it contains would not prepare one for the splendor of the spectacle within; it is Alladin's Cave glorified.



Copyrighted by the World's Columbian Exposition.

Mines and Mining Building.

GENERAL INTERIOR—MINES AND MINING BUILDING.

Whoever enters the Mines and Mining Building sees the skeleton of the world laid bare before him; the wealth of the heart of our great nature-mother is on every side. Of course, the United States are in the lead; a golden globe, on a shaft of porphyry, first attracts us, and around it we see pillars, between each pair of which there is a pile of ore. A little glimpse within shows us red and gray sandstone, in massive heaps; there are cases filled with specimens of virgin gold in the nugget, as found in gulches, and in the wire, with silver and copper ore in abundance. Round the central column are four silver-crowned pagodas, filled with mineral wealth; this is the exhibit of Colorado. Next we pass by a square pavilion, with a silver statue within; it represents the Goddess of Justice; her eyes are wide open, as though she meant to be honest in her judgments; the statue stands on a golden base, and is one of the most imposing features in this building. Grouped around this central figure, we see a great variety of copper ore, and utensils in the same metal. This State mined more copper in 1892 than all the other States combined. We have here looked beneath the surface of the soil of Montana. In a pavilion with white pillars, we see the exhibit of Utah, in the centre of which we see a large pyramid of minerals with a statue representing Utah, crowning the summit. Huge rough blocks of ore, containing from 1146 ounces to 2300 ounces of silver, form an interesting feature. Pennsylvania, the great coal State, shows us a mighty pyramid of the dusky diamond, with an acting model of a coal-mine and breaker, and the application of slate for building purposes. Other States fall in line with most interesting exhibits, showing that we possess a land bosomed and boweled with inexhaustible wealth. Nations the most opposite in characteristics, elbow one another here. France, always systematic, shows minerals and the methods of treating them. New South Wales bares her glorious bosom, and displays a treasure of gold gems, silver and copper. Great Britain shows the workings of her mines, some of which reach deep below the surging waters of the sea; and Germany, ever great, sends us her iron and steel, and contrasted with these are blocks of amber from the Baltic region, that ancient depository of the precious gum, well known to the Romans.



Copyrighted by the World's Columbian Exposition.

General Interior—Mines and Mining Building.

IDAHO—MINES AND MINING BUILDING.

This picture presents a very excellent view of the Idaho Exhibit in the Mines and Mining Building. In the foreground, we see a pile of sternbergite, which is an ore producing 200 ounces of silver to the ton. The lower part of this heap is galena, which gives fifty-five per cent. lead and thirty ounces of silver to the ton. Our attention is next attracted by some very rich copper ore, to the right of the picture. This is from the Seven Devils' country, a very mountainous region, in which seven distinct peaks tower skyward. It is so difficult of access that it well deserves its name. The copper is greenish in color, but the ore is so rich that forty-seven per cent. of it is metal. Near by, is some gold ore which assays $28 to the ton. Copper and silver ores abound in this exhibit; but Idaho is not above displaying other treasures than mineral, for in the background of the picture we see, close to a pile of extraordinarily rich copper ore, a pyramid of pressed brick; the texture of these bricks is very fine and speaks well for the clay of which they are made. The silver sulphites in this exhibit are probably the finest in the building. Many will be greatly surprised to learn that Idaho also produces gems, some of them of great value. Four different kinds of opals are in the collection—milk, fire, water, and peacock opals. The milk opal is of translucent whiteness, while the fire opal burns within with a red and restless spark that seems impatient to escape its prisonage. The water opal is of clouded blue, changing to purple, while the peacock is kindled with numerous colors that vie with the brilliant plumage of the bird whose name they bear. There are also rubies of fine quality and pigeon-blood color found in Idaho, with other valuable gems. These treasures may be seen in the cases to the left of the picture, and are said to be the most valuable found in the United States. The pictures on the walls of this compartment represent the mining camps, and the methods of treating the ore practised in Idaho, and also some charming rural scenes in that wonderful State. There are, of course, many other minerals in this collection which we cannot name, but it is quite safe to say that Idaho will soon rank as one of the great mining States of the Union, for her mines are being rapidly developed by eastern capital, and the returns are such as to warrant great expectations for the future.



Copyrighted by the World's Columbian Exposition.

Idaho—Mines and Mining Building.

Statisticians tell us that, in about four hundred years, the coal deposit of England will be exhausted, and that the inhabitants of Great Britain will be obliged to discover some new material for forging metals. We may have thought so when our knowledge was not sufficiently matured, but these exhibits have aided greatly in our education. Coal seems to exist everywhere in the United States, and here, in Washington, we see it of a quality, and, we are told, in a quantity also, to rival Pennsylvania. Coal and iron, in close proximity, form the secret of a nation's wealth. They have been the backbone of England, enabling her to stand up against banded powers, in war and in peace. In this respect Washington is wonderfully fortunate; her iron is equal to her coal and, if her maps are to be trusted, they are fortunately contiguous. Turning from the backbone of this State, we begin to consider her veins and arteries. Gold and silver are found here and, while the nuggets are not very large, yet the ore, with its dull yellow spots, shows that it cannot be other than well-paying. The silver ore is arranged in huge masses, about the pavilion, and makes us remember the saying in the Bible that, in the days of Solomon, silver was as common as stones in the streets of the city of Jerusalem. Here so rich is the ore, that the stones seem to be of silver. The earth also is called to testify to the wealth of this State; piles of it are exhibited to show how it is used in the making of bricks; and the bricks made of it are certainly sightly and good. A coating for roofs, made of gilsonite, is said to be better than slate, and proves impervious to the weather. A huge block of nickel, about half the size of a freight car, seems to imply that the issue of five-cent pieces is based on a very solid foundation. The saying that, "not all that glitters is gold" is fully proved by the display of sulphites here. Though they are valuable, yet their glitter is greatly out of proportion to their worth. Sheets of mica, some of them very large, and as clear as glass, are in this exhibit. We are told that only two States produce this, but we find, on examination, that at least ten make a very creditable showing in this respect. The various chemicals for treating minerals are shown and, though they may be a puzzle to the vast majority, we must respect the genius to which they owe their origin.



Copyrighted by the World's Columbian Exposition.

Washington—Mines and Mining Building.

Of course there is gold here; it seems to be everywhere, but, as poor Crœsus had his fill of it, so we, though much liking the minted coin, have seen about enough of the precious metal. We turn with pleasure, and a sense of refreshment, to the beautiful moss-agates in this exhibit. How such perfect representations of moss-lichen, and even ferns, could ever have become imprisoned in the heart of this beautiful stone, we are at a loss to understand. Some of these agates are black, with red spots, such as are found near Jerusalem, in Palestine. Some poet, or fanciful person, has started the belief that such stone as this was at the foot of the cross on Calvary, and that the blood of Christ falling on it, produced the spots of red, whereupon all black agates immediately sweated blood, hence we have this curiously mottled stone before us. Petroleum in every form is exhibited, from the thick crude oil to the finest, used in the headlights of locomotives. There is one fact that strikes us as we pass this display, namely, that while electricity will become, in fact has become, the light of towns and cities, petroleum is apt to continue the great illuminator of the farmhouses of the land, so we look at this collection with respect. Hitherto, we have seen little or no salt, and though the exhibit is not specially attractive to the eye, we feel its great value. If there were not salt in the ocean, it would become a vast fetid horror, for into it flows practically the drainage of the world. Salt, then, keeps the earth sweet, and we are glad to see that the inland States are not lacking in this useful commodity. We view also a number of varieties of marble, none as fine as the marble of Pentelicus, Carrara, or Paros, but quite equal to that of Tennessee. It is of various colors; one is so much like onyx, that till we take it in our hand and notice that it is not translucent, we are deceived. Close by marble, we find chalcedony, which looks like snow when examined through slightly smoked glasses. Though a very hard stone, it was much used by the Indians as material for arrow-heads. Its use was well known in ancient times, for we find it mentioned by St. John in the Revelations, as one of the stones among the gems of which the walls of Paradise are compacted. Crystals of soda, known as criolite to the geologist, we are glad to see.



Copyrighted by the World's Columbian Exposition.

Wyoming—Mines and Mining Building.

CANADA—MINES AND MINING BUILDING.

When a government clasps hands with the people in the furtherance of a great Exposition, it is sure to be a success. The government of Canada has realized this, and we find everywhere her overruling and helping hand. Here each of the five provinces has a collection of minerals, the names of which would fill a fair-sized catalogue. Among these are several specimens of uncut gems, such as onyx, chrysolite, agate, chalcedony and beryl. The rest of the exhibit is of an intensely practical nature. Bituminous coal is shown by one great railroad company, and petroleum, which is, in its nature, a first cousin of the dusky stone, is shown in all its forms. The salient feature of the exhibit is a stone sepulchre; those who have a nervous dread of being "a brother to the insensible rock and to the sluggish clod, which the rude swain ploughs with his share and treads upon," will find comfort in looking at this; it looks as though, well-housed in it, one could defy decay, and laugh at the worms—those grim crumb-gatherers under humanity's table. The idea is not new; in old Celtic graveyards, we find stone sepulchres, such as this, covered with those inscriptions so full of "hope and yet of heart-break," common to all who mourn their dead. Not only does Canada show a house for the dead, but the houses of the living have not been forgotten; such building-stone as we see here might well enter into the construction of palaces. Granite, red and gray, freestone, and a stone much resembling our serpentine, are seen and, where it is cut in blocks, the disposition of the crystals portends durability. We also find prepared grains of graphite, and the mineral prepared in every method, with pig-iron, asbestos, and clay; much of the latter is sufficiently fine for the use of the potter. To some of us who are taxpayers and live in great cities, one exhibit is especially interesting, that of paving-stone. Some of the contractors, whose pavements have to be removed every few years, might well look at these and learn what paving really means. As we wander among the rough heaps of stone and ore in this building, it is very hard to realize how much of our comfort depends upon the proper manipulation of this material. The whole earth is for our use. Light, rain, and dew come from the sky. For three miles above us, the atmosphere keeps clear the current of breath.



Copyrighted by the World's Columbian Exposition.

Canada—Mines and Mining Building.

ELECTRICITY BUILDING.

The Electricity Building fronts south on the Court of Honor, north on the lagoon, east on the Manufactures and Liberal Arts Building, and west on the Mines and Mining Building. It is one of the richest looking structures on the grounds. A portico runs along the whole southern front. It is 360 by 690 feet, and covers an area of five and one-half acres. Its cost was $401,000. The architects were Messrs. Van Brunt and Howe, of Kansas City. While the area is five and one-half acres, the floor surface devoted to exhibits is nearly nine acres. The exterior walls are composed of a succession of Corinthian pilasters, three feet, six inches wide and forty-two feet high. They rest upon a stylobate about eight feet long. The general plan is a horizontal nave 115 feet wide and 114 feet high, pierced in the centre by a transept of equal proportions. The nave and transept have a pitched roof with a range of skylights at the bottom of the pitch, while the roof of the rest of the building is flat, sixty-two feet in height and also provided with skylights. From without, the height of the walls is sixty-eight feet. Looking from the roof of the Manufactures and Liberal Arts Building, we notice a tower 195 feet high. The north pavilion is between these. The second story has a number of galleries connected by two bridges and reached by four grand staircases. There is a pavilion at each of the four corners of the building, surmounted by open towers 169 feet high. The whole is constructed to secure a grand illumination at night; 24,000 incandescent and nearly 4000 arc lights are employed for this purpose. Within the building will be found the exhibits of the great electrical companies of this and many foreign countries. On the highest towers are powerful search-lights, which bathe the buildings at night in a flood of noonday radiance. To effect the outdoor illuminations, 8000 arc lamps of 2000 candle power and about 130,000 incandescent bulbs of sixteen candle power are used. But not all the electricity used in lighting the grounds is stored in this building. Machinery and devices for electric lighting are found in all parts of the Exposition, and many of them are really excellent. The Intermural Railway has its own electric motor power. The greatest spectacular effect probably is created by the flash-lights in the tall towers on the grounds.



Copyrighted by the World's Columbian Exposition.

Electricity Building.

GENERAL INTERIOR—ELECTRICITY BUILDING.

Before us stands the colossal statue of Benjamin Franklin; his face is turned upward, his hand holding the key with which he first drew electricity from the passing cloud. We enter the building, and our first impression is of its vastness, for here are buildings, each of considerable size, within it. Before us is a Greek temple resembling the Erechtheum at Athens, guarded by two winged sphinxes, reminiscences of ancient Egypt. We pass up the steps, and enter a cool hall, on the sides of which we see photographs of the principal telegraph buildings of the world; the wings of the building also contain an exhibit; without, is a pillared court, and fountains on either side lead us, for a moment, to forget that we are in one of the most remarkable buildings of the world. Before us spreads a long vista of machinery; to the left is an electric car, complete in all its appurtenances, and in the centre is a brilliantly-lighted revolving pavilion with a high tower, also crowned with a globe of light. The two ends of the structure are ornamented with great stars, plaques and shields, in electric lights that scintillate every moment, now faint and dim, now brilliant as the noonday sun. We know that everything here is for use, and that the dominating idea is a commercial one, yet all is beautiful; each machine seems to be tended lovingly by affectionate hands, and shines with gratification. What electricity cannot do would be easier to state than what it can do. We feel a sense of uneasiness in moving about; great staring eyes are watching our every movement; they are only lamps for railroad engines, in many different colors, but, like the eyes in some portraits, they seem to follow us. Here are also brilliantly-lighted electric watches, and binnacles for ships, lighthouses and government buildings, and near by are electric burners of all kinds, from the tiny globe to the great search-light. Many nations are competing here; we must realize that almost every wheel that moves, almost every light that burns, is a challenge from one nation to another. What a curious, furious, playful giant electricity is! Here is one man making graceful traceries on glass, and inscribing names on mugs as souvenirs of the Fair, while another is explaining a mighty engine, used for controlling dredging operations; here also is the model of an underground system of electric lighting.

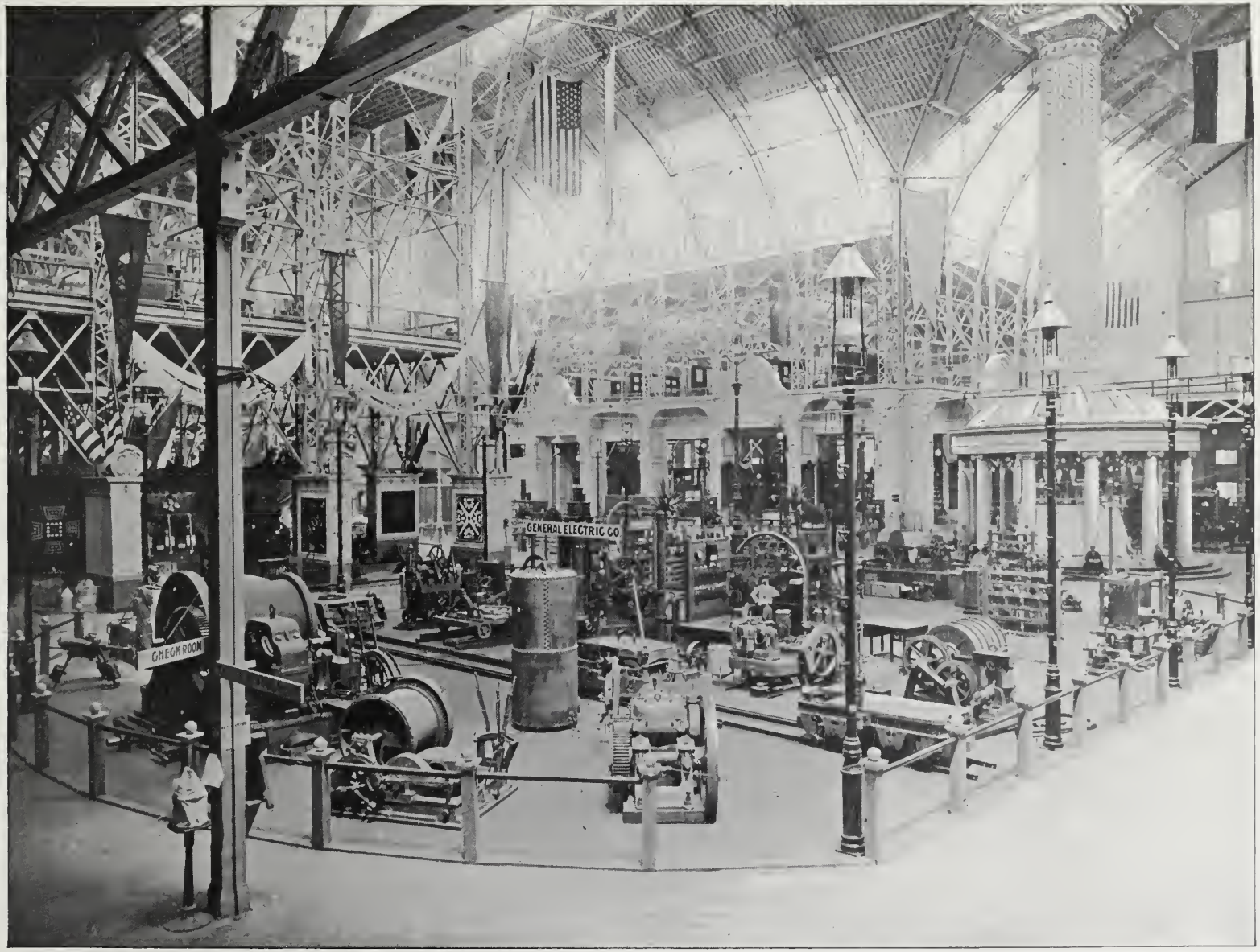


Copyrighted by the World's Columbian Exposition.

General Interior—Electricity Building.

UNITED STATES—EXHIBIT No. 1, ELECTRICITY BUILDING.

One of the great features in this exhibit is a two thousand light alternator, one of the underlying principles of which, is the utilization of certain elements of the alternating current, by virtue of which, when an electrical conductor carrying a current of this kind is placed in proximity to another conductor, currents are produced in the second conductor, which may be employed for producing light and power. The dynamo delivers to the primary conductors of the system, alternating currents of comparatively high pressure, which may be carried, at a small cost for wire, to a considerable distance from the source of supply. The transformers, as they are called, consist of two coils of wire, insulated most carefully one from the other; a core or magnetic circuit of iron is then formed by building up, within and around these coils, thin sheets of soft iron; the purpose of the iron core being to exalt and intensify the inductive action, which would occur, though in a less degree, in the coils themselves without the iron. One of these coils is placed in connection with the conductor conveying the high pressure current, and the other in connection with the circuit of the incandescent lamps. Current and potential indicators come next in order; these indicate the current's power, and gauge its distribution, while the ground detector shows the amount of earth that gathers on the outside circuits. Switch-boards are also exhibited, having a central fuse placed on porcelain, which operates to open the circuit of the machine, on the occasion of an excess of current. One very curious device is a lightning arrester, which diverts the electric flash to the earth, and thus saves the machine. The machinery for incandescent street lighting comes next in order for, though the arc light is generally used, there are cases, such as in small towns, and where the foliage is dense, when this system may be used to advantage. Fan motors, such as operate the fans in hotels and halls, are here open to examination, as are also sockets for street lamps, constant current arc dynamos, automatic regulators and commutators represent part of the machinery for generating power. while arc lamps, hanger-boards, hoods and weather-protectors form part of the lighting paraphernalia. To look at these is like living in a new world, where all is strange and weird, for over these machines hover life and death.



Copyrighted by the World's Columbian Exposition

United States—Exhibit No. 1, Electricity Building.

UNITED STATES—EXHIBIT No. 2, ELECTRICITY BUILDING.

Here we have one of the largest single exhibits in the Exposition. All that electricity has done is shown in this display; the secret means of transmitting power lies before us. We see inductive coils, and converters of the latest types, with direct and alternating dynamos, fitted for railroads or stationary machinery. Here, coiled up like a great serpent, lies the cable through which electric whispers circle round the world. It is surprising to think that forty years ago, there was not an inch of such cable in existence, and that now it girdles the planet thrice. Some of the motors that we gaze on, are the Jacks of all trades of the mechanical world; some of the large organs in our great cities are furnished power by them, and they are found to do the work better, and more steadily than water-power or steam; they are applied also to mining plants, printing-presses, wood-working machinery and even to the cutting of gems by lapidists. When it is understood that one of these motors consists of thirty-six parts, it will readily be seen that great care must be observed in their construction. The motors for railroads here are said to be the best in the world; they have wrought a revolution in railroad travel; hardly more than six years ago, the public was obliged, in large cities, to travel in dirty, slow-going trams, drawn by horses, worn out and shabby, or by lazy mules, or else in smoky, dust-begrimed cars; electricity applied to street car travel has changed all this. Now some of the more enterprising electric street railway companies have handsome palace cars, fitted up luxuriously with cushioned seats, carpeted floors, and paneled in the choicest woods. These cars are propelled by electricity, generated at a central station, and transmitted through a trolley-wire running parallel between the tracks, about eighteen feet above the ground, and carried through the trolley arm of the car into the motor, which is situated between the wheels under the body of the car. It is easily controlled by a lever worked by the motorman, and it can be propelled backward or forward at a rate of eighteen to twenty-five miles an hour. In this exhibit we also find every appurtenance for electric lighting, with cut-out boxes, pole, and hoods, and special weather-protectors. They are fortunate, indeed, who looking at these machines and devices, are able to understand their mysteries.



Copyrighted by the World's Columbian Exposition.

United States—Exhibit No. 2, Electricity Building.

FRANCE—ELECTRICITY BUILDING.

If there is anything in which the French excel, it is in those finer phases of science which deal with the practical use of electricity. The French Exhibit in this building is not very large, and at first glance would not seem to be very interesting, but a very little time suffices to absorb our interest and hold our attention. Here are electric search-lights, said to be the finest in the world, though Germany contests that claim. Around us are also all things used in telegraphy: wires, cables, keyboards, and a complete model of an underground system. The secrets of the speaking wires are laid bare, that all may see and wonder. Those plain wires so oddly twisted have a deep meaning for the intelligent mind. The French not only exhibit their progress in using electricity, but show quite a library of volumes on the subject. It is evident that a great literature on the subject has grown in the last few years. The application of electricity to the plating of metals forms one branch of this exhibit; spoons, ladles, rings and cups, demonstrating the art, are shown with a large number of galvanized bronze ornaments. Perhaps the most curious use to which electricity is put is in its application to dentistry, both in filling and in extracting teeth, yet so thoroughly has this giant of the air been disciplined that it is confidently predicted that electric dentistry will soon be general. True to their genius, the French have also applied electricity to musical instruments, several of which are exhibited. The French are excellent cooks, as we all know, and it is hardly to be wondered at that they have trained electricity to perform the duties of the kitchen. In the gallery of this building, they have a fine exhibit of electric cooking apparatus. The French exhibit is in the centre of the building, occupying two blocks, both numbered 16; she has, however, three or four other exhibits in the northwest and northwestern bay of the edifice. Our picture represents the exhibit of Lighthouse lamps, being the most modern of their kind. One is said to be of 200,000 candle-power, the brightest light on earth. Looking at the reflectors, even in the daytime, one cannot help admiring the ingenuity with which the powerful light is utilized. The application of electricity to surgery and therapeutics, as also of the electric current for the diagnosis of disease, forms a special feature of the French exhibit.



Copyrighted by the World's Columbian Exposition.

France—Electricity Building.

GERMANY—ELECTRICITY BUILDING.

Germany's exhibit in this building is as various as her genius in other departments; they are in a sort of jumble, however; here is a system of telegraphic instruments extending from the infancy of the art to the present time; surveying instruments, with all the latest improvements form an excellent showing, and electric watches, that can be consulted as well by night as by day, are by no means uninteresting. We hear much of the logs kept by seamen as to the distance traveled, and also the latitude and longitude; in old times illiterate captains pored for hours over their books trying to set down these items; now electricity has stepped in to their assistance, and they can call this force to their aid. Galvanic batteries and physicians' appliances are also here, and prove that if (as some assert) medicine is not a science but a grand system of guesswork, it has at least brought science to its aid in excellent fashion. An electric machine for testing the level of water is another curiosity, and serves to enhance our opinion of German ingenuity. These are only instruments, however; the very part of the exhibit that the careless would pass by without notice, is in some respects the most important. There is a great display here of cables and transmitting material, cast steel, and iron wire, as also of copper and bronze for telegraphs, telephone, and electric cables with fencing wire ropes, steel barb fencing, and galvanizers. They may seem of little moment, but without them, electricity would be, as far as its service to man is concerned, a giant without arms. But, if the lightnings of the heavens have been put to use, they must also be restrained from doing damage to man, so we find here lightning-rods for vessels as well as other structures, not differing essentially from our own, but all warranted to hold at bay the tyrant of the sky, and balk his evil intentions. To those who are slow at figures, an electric reckoning-machine would be a great boon. We find one here which, in the truest sense, is a lightning calculator that keeps pace with the swiftest mind on earth. Of course there are motors here, too many to describe, but a more interesting exhibit is made of electric street cars, which are run from Lauffen to Frankfort on the Main, a distance of 125 miles, said to be the longest stretch of electric transmission power in the world.



Copyrighted by the World's Columbian Exposition.

Germany—Electricity Building.

GREAT BRITAIN—GENERAL VIEW, ELECTRICITY BUILDING.

Great Britain appeals to our attention in a very different manner from that of Germany. There is nothing noisy, nothing massive here. All is suggestive, telling the story of what might be, rather than what is. The first thing we notice is an electric speaking apparatus, intended to take the place of the telephone, with no batteries or electric calls, but a system of tubes, through which a natural and intelligible conversation may be conducted for a great distance. Another invention may be very valuable. It consists of a pneumatic sluice valve which enables carriers to be dispatched to any part of a large building, without stopping the flow of air, thus greatly increasing their capacity for work. One firm shows switches and switch-boards, which are intended for use in central station work, or where several dynamos are to be run together, and are so constructed that any dynamo can be run to any circuit, without interference with the lights; the leads from the dynamo enter at the bottom row of binding-posts, and the lines are also connected with the top row of posts; by use of the transfer-pins which accompany each switch-board, any test can be made either for current or electro motive force, or even for leakage, without in any way breaking the force of the circuit. One very useful invention is the electric heater seen here; the inventor feels sure that the time will soon come when houses and whole streets will be, not only lighted, but also heated with electricity; when furnaces, stoves and steam heaters will be dispensed with, and we shall enjoy the luxury of houses free from coal dust, and the unpleasant effluvia of steam. We hope the time will soon come, and we feel very kindly to this machine, that may help to bring it about. But that on which Great Britain particularly prides herself is her system of telegraphy; she exhibits telegraphic apparatus dating from 1837, the year of Victoria's coronation, including the first specimen of underground work practically used; early five and double needle instruments, with a series of improvements, were gradually adopted. This is a most instructive display, and shows that the work of our countryman, Morse, was not only appreciated in England, but caught up and improved upon in a marvelous manner. Those who call Englishmen slow, may learn something from the mother country yet in this exhibit here in America.

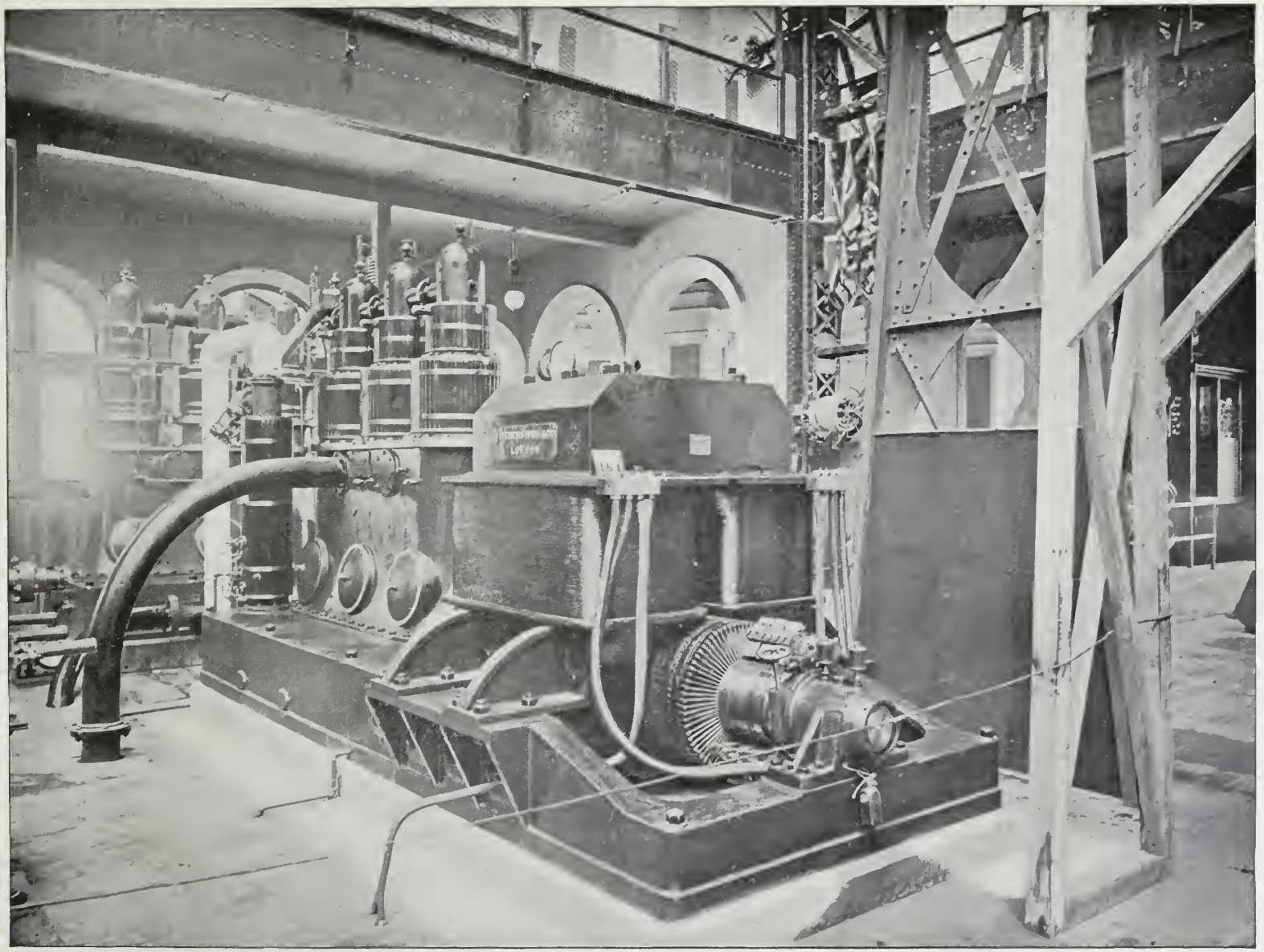


Copyrighted by the World's Columbian Exposition.

Great Britain—General View, Electricity Building.

GREAT BRITAIN—COMBINED ENGINE AND DYNAMO, ELECTRICITY BUILDING.

American engineers and mechanics lead the world in most things, but in the construction of machines such as this, we are unfortunately far behind. The real cause for this is probably due to the limited market found here, and not to the dullness or incapacity of our mechanics. Large and relatively slow-speed generators, coupled to vertical compound engines of several hundred horse-power, are the general European practice. European capitalists are satisfied with smaller and slower returns for their investments, and are contented with slow-speed engines, which are alone possible to the prevailing forms of construction there. This is a fast country, rush and hurry govern our lives; we get off at a railway station, and eat a meal in five minutes that would take a European an hour to masticate, and everything else is in proportion. Our running machinery must be faster running, and take up less space, and produce greater results, for every dollar expended. A slow-speed generator, or dynamo, must be looked upon with great favor by lighting and railway companies in this country. Every transformation or transmission of energy is a loss of money, and it is consequent that when the crank shaft of the engine is the armature shaft of the dynamo, the loss is greatly minimized. The normal resistance of an armature is strictly torsional, and the difference will be quickly appreciated between the power required when spinning it by the end, against that required to drive it under the transverse strain of a heavy belt. Space is also saved; fully twice as much generating capacity, with like accessibility and convenience, can be gotten into a given floor space, with a coupled dynamo, as compared with a direct belted generator. In the item of attendance and maintenance, the coupled generator possesses evident advantages in eliminating the belt account wholly, and largely reducing the oil and waste account. The humming noise consequent upon the use of belting is entirely absent; in fact, the comfort of operation, as well as the economy in expenditure, alike recommend it. The attention paid to this engine by those who visit the Fair, and are of a mechanical turn of mind, is the best testimonial to its value, and we shall see as a result its larger adoption throughout the country. It is an urgent orator, whose voice we must hear, if we would hold the sceptre in this line.



Copyrighted by the World's Columbian Exposition.

Great Britain—Combined Engine and Dynamo, Electricity Building.

LOOKING SOUTH FROM WOODED ISLAND.

This picture is taken from the southern end of the Wooded Island. It shows the Mines and Mining Building to the right, the Electricity Building to the left, and in the back-ground the great Administration Building. It is one of the most profusely decorated with sculpture on the grounds. The works, which are nearly all allegorical, are by Carl Bitter, of New York. The key to his method of decoration is as follows: On either side of the four great entrances are four huge groups representing the elements in their natural state, and as governed and controlled by man. On the pavilions at the four corners are personifications of the qualities necessary for the production and maintenance of a robust nation, such as heroism, religion, and independence; around the base of the Rotunda are allegories of abstract ideas such as strength, abundance, diligence, and at the base of the dome are eight groups representing commerce, art, science, justice, theology, peace, war and industry; in fact all the occupations of mankind. Each figure has some emblem connected with it which explains the sculptor's motive. In front of the east entrance is a gigantic statue of Columbus on a pedestal fourteen feet high. Part of it is the work of Louis St. Gaudens, brother of the great sculptor. He could not finish it, so a pupil of Augustus St. Gaudens, Miss Mary Lawrence, took up the task, which was no light matter. In the right hand of the figure the standard of Castile and Arragon is uplifted, reminding one of the inscription on his monument:

"To Castile and Leon
Columbus gave a New World."

In his left hand the great Admiral holds his sword pointing downward; there is a careworn look upon the face, from which any expression of triumph is utterly absent. The moment is chosen when Columbus first stepped on shore and took possession of the new world in the name of the Spanish sovereigns, Ferdinand and Isabella. The pose is admirable and the whole conception of the figure excellent. The effect of the armor upon the figure is also unusually good, presenting Columbus in a naval aspect, which impresses upon the mind the life-work of the mariner, whose persistency led to the discovery of a new world.



Copyrighted by the World's Columbian Exposition.

Looking South from Wooded Island.

BOONE AND CROCKET CLUB.

At the southern end of the Wooded Island there is a structure that stands in strange comparison with the magnificent buildings in Jackson Park. It is a plain log-cabin of the olden time, such as the western pioneers occupied in the dewy day-spring of this nation's history. It seems scarcely possible that the near descendants of these men are the architects and builders of the palaces around us. But such is the fact. If, as Bryant says, "the woods were God's first temples," surely these log huts were the first temples of civilization in this country. The rough logs laid one on top of the other, with their rude hewn ends protruding, the wide log chimneys and the little holes for windows, are still familiar objects to many of our older men, and this rude structure will warm their hearts with old-time reminiscence. Many of our Presidents were born in houses such as this, and proved to be good, brave men. Such was the birthplace of Abraham Lincoln; even a rude dwelling was his home; and Benjamin Harrison, though of Illinois lineage, first saw the light in a residence very little better. How many a fierce fight against savage Indians these cabins have withstood! Like little castles they dotted the almost primeval wilderness, and sheltered all that were dear to the sturdy pioneer. What privations our fathers and mothers underwent in their heroic efforts to lay the foundations of this great Republic strong and firm! This is a very humble building, but every log in it has a special eloquence. Within, all is plain, as befits the home of a hardy pioneer. These cabins have been the houses of the best blood of the West, we might even say of the whole earth. Andrew Jackson, Polk, Zachary Taylor, Millard Fillmore, Andrew Johnson, and many eminent men were born in log huts. The free life in the open air, the simple food and simple habits thus engendered made them strong in their country's need. Whittier says in one of his lovely poems:

"We thank thee for the strength of the hills, our God, our fathers' God;
Thou hast made us great and mighty by the touch of the mountain sod."

And we may say by the life of the log-cabin, for from these rugged cradles have risen the great and mighty of our land, who have been our statesmen and rulers.



Copyrighted by the World's Columbian Exposition.

Boone and Crocket Club.

HO-O-DEN PALACE.

It is no mean compliment to France to call the Japanese, "the Frenchmen of the East." Their good taste and exquisite skill are equalled only by their generosity, for they have presented to Chicago the most unique structure on the grounds. How the years roll back as we gaze upon the Ho-o-den Temple on the wooded island! It is on the north end, directly opposite the Horticultural Building, and cost $100,000 to erect. The grounds around it have been arranged to represent a Japanese landscape, at a cost of $20,000. The buildings, of which these are a reproduction, date from the pre-Columbian Era. The central building is intended to represent the Kin-kakuji of Kioto; the name means the golden pavilion. It is constructed of white cedar, with portcullis of split bamboo, which when let down reaches half way to the ground; when raised, it enables one to obtain a good view of the interior, which is magnificently gilded, and covered with grotesque figures, rich in varied hues. The glorious bird pieces over the door are carved in high relief, the work being similar on both sides. The coloring is indescribably beautiful. The furniture within is eight hundred years old, and was sent here by the Japanese Government. The rooms of the building are not crowded, but, following the Japanese custom, each interesting article is placed upon a stand. Bright flowers, in elaborate pots, accentuate the Japanese taste for floriculture; the most noticeable are cherry and plum tree blossoms, dear to Japanese poetry, and many varieties of the chrysanthemum. The floors are covered with the most delicately beautiful mats. The partitions are of woven bamboo, hung with mats, or covered with richly colored paper. The ceiling is in imitation of tile work. This central building is connected with two others by loakas, or open-pillared passages. To gain a view of the interior, we ascend a wooden platform; the building to the right represents the Ho-o-do, or Japanese Phœnix, a bird which often appears in the folk-lore of that country. The principal objects of interest in this building are the tapestries and painted mats, with many odd standing-lamps; large musical instruments stand against the wall; the largest, which represents our bass viol, is called biwa, and the smaller stringed instruments are named koto. In the other building there is a collection of highly polished kitchen utensils.



Copyrighted by the World's Columbian Exposition.

Ho=o=den Palace.

JAPANESE TEA-GARDEN.

There is something eminently lovable in the Japanese character, and the nation seems daily to be drawn into closer association with our own. In this great Fair, Japan has some wonderful exhibits. All speak in praise of her Ho-o-den Temple on the Wooded Island, which she has presented to the city of Chicago. Her landscape gardening is interesting and delightful; her display of silks, sacques, pictures, wall-papers and jewels, in the Manufactures and Liberal Arts Building, bears favorable comparison with those of her mighty neighbors. Our picture shows us how the Japanese takes his ease, for he is very fond of quiet pleasure, and may be fittingly called the Frenchman of the Orient. This picture represents a Japanese tea-house, where tea in small china shells is sold. The building is not necessarily either beautiful or substantial, but it answers many practical purposes, and, when lighted up with many colored paper lanterns at night, is very attractive. Along the roads in Japan, many such places may be seen. In that country with no railroads and comparatively few horses, where the jinrikisha, or man-carriage, is a usual mode of travel, and where multitudes go long distances on foot, men are very glad to stay for a time in these hospitable places, and drink the fragrant tea. It is served by young girls chosen for their good looks. They are expected to be able to dance and play, and make themselves agreeable to customers. A girl who has had a good training in one of these tea-houses is supposed to make the best wife, so that they are eagerly sought after; but as the proprietor often purchases them from their parents for a term of years, they cannot marry until the time is up, or his permission is secured. A curious feature of these tea-houses is the number of old straw shoes one sees scattered in every direction. The Japanese uses them in traveling, and carries a bundle of them with him. As fast as one pair wears out, another is donned, so that he manages to keep well shod all the time. He considers these shoes the most comfortable for all purposes. The welcome one receives at these tea-houses is of the most hearty character. Fair young maidens meet you at the door, bowing low and smiling cordially. The proprietor bustles about to make you comfortable, and an atmosphere of general affability prevails.



Copyrighted by the World's Columbian Exposition.

Japanese Tea-Garden.

HORTICULTURAL BUILDING.

Horticultural Hall is the first separate building ever erected in an Exposition for purposes of Horticultural display. All over Jackson Park you may see proofs of the efficient work that has been accomplished by this department. The building faces the large lagoon immediately south of the entrance to the Park from the Midway Plaisance. A magnificent terrace covered with a bewildering profusion of flowers is in front of the building, and there are also tanks for aquatic plants. The terrace is buttressed by a long stone wall which comes sheer out to the water and has a boat-landing in the centre. The building itself is 250 by 298 feet and has eight greenhouses, 24 by 100 feet each. The entire area covered is over five acres. The structure is 1000 feet long with a width of 286 feet, and cost $400,000. The exterior of the building is of buff stucco or staff, and has a very rich appearance. The edifice is in the form of three pavilions, one central and one at each end. The end pavilions are connected with the centre by double curtains, which form two interior courts, richly tinted and filled with shrubs and flowers The great dome is of crystal, a wonder of workmanship, and rises 113 feet. It is 187 feet in diameter. There are cafés in the galleries surrounded by an arcade on three sides from which beautiful views of the Exposition may be obtained. One of the peculiarities of the building is that the rear of the glass roof is much lower than in front. This was done to accommodate those plants which need a great deal of sunlight and require some heat also. The exhibits in this building are the most wonderful the world ever saw. Nearly every state in the Union has contributed liberally. California has a duplicate exhibit of all the fruits displayed in her State building. All the great fruit-growing States are represented, and many of the nations of Europe and Asia, as well as Australia, have fine displays. The flower show is equally wonderful. In the centre of the building, under the huge crystal dome, is a great pyramid of shrubbery, palms, ferns and bamboos reaching to a vast height. A large part of the out-door display of flowers and shrubbery should be set down to the credit of this department. The management has been indefatigable in supplying the grounds with flowers and plants, and all seem to thrive in the air of Jackson Park.



Copyrighted by the World's Columbian Exposition.

Horticultural Building.

EAST ENTRANCE HORTICULTURAL BUILDING.

The eastern portal of the Horticultural Building presents a square front, with subvening arch. On one side, we see a statue in relief of a man with a spade about to upturn the soil, and prepare it for seed; on the other, a woman with a pitcher stands ready to pour water on the thirsty ground; the face of the woman is turned toward the man, and she looks as though eager to let no moment slip without aiding him in his task. The pillars are ornamented with vines, fruits and flowers done in relief, and so prettily wreathed, as to form a continuous pattern. The character of this building is emphasized by two statues, one carrying a basket heaped to the brim with fruit, and the other holding a grape-vine heavy with clusters. An interesting group is seen on either side of the portal; in one, there are three recumbent female figures and a child, with the standing figure of a man scattering flowers upon them; the attitude of the man is especially graceful, and the repose of the other figures, added to the evident delight of the child at the snow of falling petals, makes a pretty picture in plaster. The other group consists of two female figures and two children, represented as sleeping, while an angel stands over them with robe spread out, to shield their faces from the sun; this should represent Peace. Among all the decorations, we looked in vain for the figure of Abel, who was the first to offer fruits and flowers upon the altar of worship, and therefore the first to show his sense of the real value of these lovely gifts to man. Through this portal, we can just catch a glimpse of the mighty pyramid of gleaming green and flashing scarlet beneath the great dome, and an odor, as from the breath of myriad roses and lilies, steals out to us; the air is drowsy with the perfume, and we do not marvel that the statues here are pictured as being asleep. We turn away for a moment, and before us the silver water looks like a great mirror decorated with patterns of lotus and water-lilies; one great pink blossom drifts slowly about among the great green leaves, all the sweeter for its loneliness. With slow, reluctant steps we move away, carrying with us another of those fadeless mind-pictures that make up the true charm of life, and give to many a dull hour the brightness born of other days and other scenes, when dullness was a dream, and ennui was an unknown horror.



Copyrighted by the World's Columbian Exposition.

East Entrance Horticultural Building.

CALIFORNIA—HORTICULTURAL BUILDING.

We have before us in this exhibit, a great golden pyramid of oranges; it reaches clear to the ceiling of the room, and is composed of 13,783 luscious specimens. California has not forgotten to pay her respects to the early Franciscan Fathers who first introduced systematic fruit-culture into the State. The missions are deserted, and have mostly crumbled into decay, but the work of these self-sacrificing men still lives on to bless the State and the nation. One monument is a tree, around which a great grape-vine, heavy with ripened fruit, is clinging, while flowers and ferns ornament the base; inside the tree is a large room filled with the products of the vine. Two great rooms are devoted to the fruit display; the oranges and lemons are arranged in very attractive forms. The counties of Los Angeles and San Bernardino are the largest exhibitors. One pyramid of lemons forms, with its light yellow globes, a beautiful contrast to the deeper tone of the oranges. The familiar Liberty Bell is here also, covered with oranges, and showing to perfection the well-known crack. Grapes of every shade of color, and varying from the long globular fruit of the Mediterranean vines, to the rounder Concord or Delaware types, are about us like dreams of wines and sweetness, and as usual in such exhibits, hundreds of glass jars show huge pears, apples, peaches and apricots, looking as though bathed in sunlight. Huge specimens of grape-fruit, the product of California contrasted with that of many other countries, are seen in this room; the whole exhibit is characterized by excellent taste. Palms spread their feathery fronds everywhere, and other tropical plants lend charm and color to the scene. We feel as though we had opened the gates of Fairyland, and were wandering through its gorgeous scenes. We think of that little boy in London who had never seen an orchard, and who picked up an apple in the gutter, a great prize for a little street Arab to find. He had a companion with him, who looked wistfully at the partially decaying fruit, and handed it to him to take a bite. The little fellow took a very small one, whereon the other said, "Bite bigger, Billy! bigger!" and forced him to do so, a piece of self-sacrifice that few of us, looking at this wealth of golden fruit, can appreciate. May the time come when every one of God's creatures will be able to enjoy these gifts!

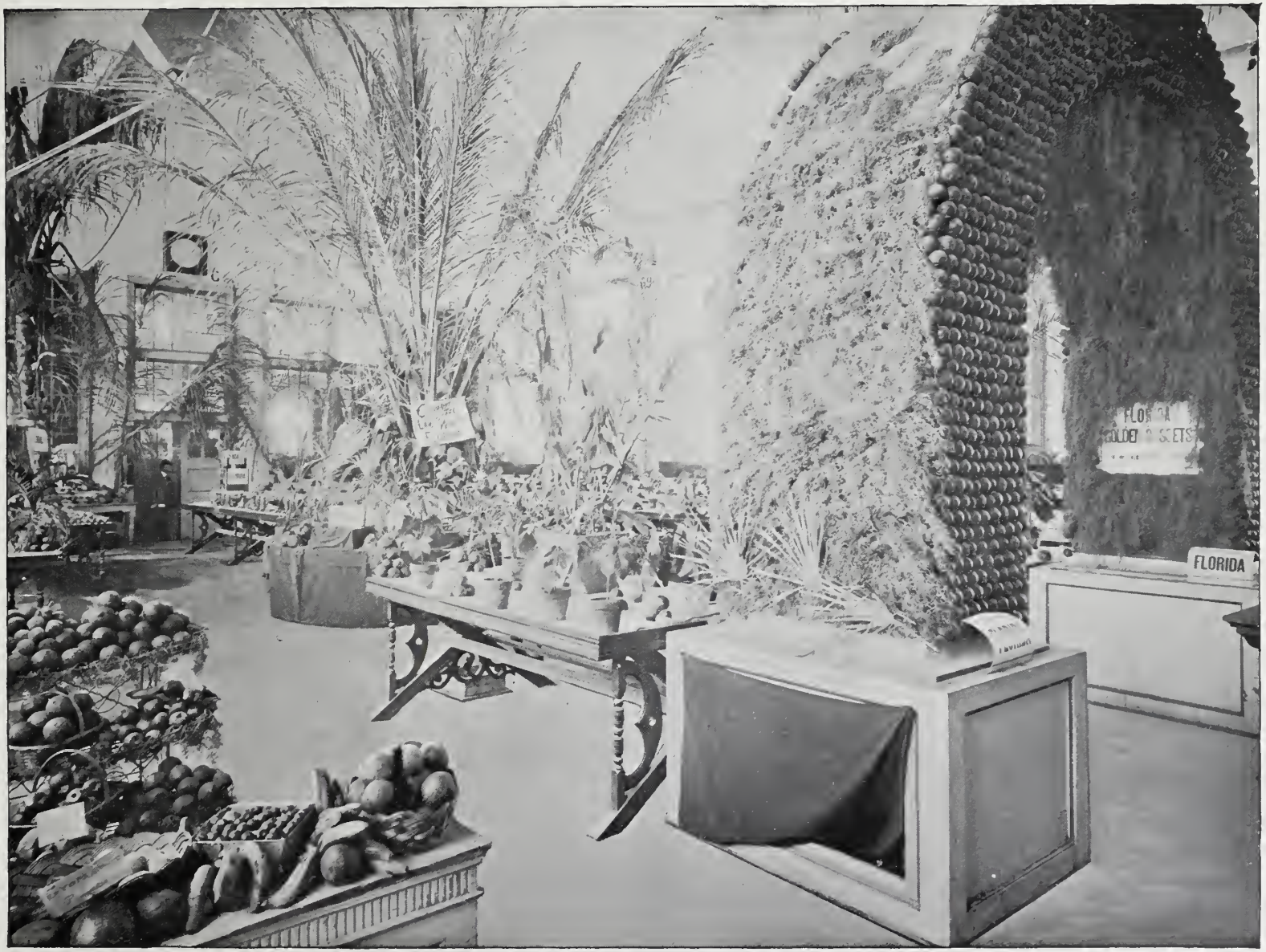


Copyrighted by the World's Columbian Exposition.

California—Horticultural Building.

FLORIDA—HORTICULTURAL BUILDING.

At the entrance to the Florida pavilion, we find a great and very beautiful arch of oranges which, the exhibitors claim, are the finest in the world. They are of the golden russet variety, and not so large as those of California. The other exhibits of this State are of grape-fruit, and many preserved fruits in jars. Great bunches of bananas—a fruit not often seen in the Fair—adorn the Florida booth. Looking at the jars, we find olives, some resembling the queen; and others, the little manzanilla variety, can be grown to perfection in this State, and limes of equal excellence, with pine-apples and lemons, appear in the collection. The delightful climate of Florida is very favorable to the production of deliciously flavored fruit, and the orchard industry is rapidly growing. There was a time, only a few years ago, when the winter visitor from the North, whether invalid, or seeking rest and pleasure, was regaled in this land of eternal spring and flowers, with canned fruit and vegetables; the sweet corn would bear the brand of some manufacturer in Maine; the peaches came either from Delaware or Pennsylvania, and even the butter was brought from other States. Now all is changed; whoever seeks those hospitable shores will find abundance of those native products on the tables, and fruits such as make the mouth water even to remember. The riches of Florida do not consist in fruit and table vegetables alone, for she has abundance of flax, cotton, rice, sugar-cane, arrowroot, hemp, and even the cocoanut flourishes here. But her crowning glory is her exquisite tobacco; even Cuba may look out for her laurels here, and the Florida cigars are bringing into the State much of the wealth that once went to other markets. The word Florida means, "the land of flowers," and her gem-starred fields make the name appropriate. When Ponce de Leon landed that Easter Sunday, in 1512, he thought he had discovered the land in which existed the fabled fountain, if one drank the water of which, he would be perpetually young. Though he failed in his attempt, he little thought how many weary and sick men and women would find health and strength within her borders, and go thence blessing the Creator of this later Eden, rich in golden fruit, washed by the impetuous sea, floored with flowers, and ceiled with a sky bluer than that of Italy.



Copyrighted by the World's Columbian Exposition.

Florida—Horticultural Building.

IDAHO—HORTICULTURAL BUILDING.

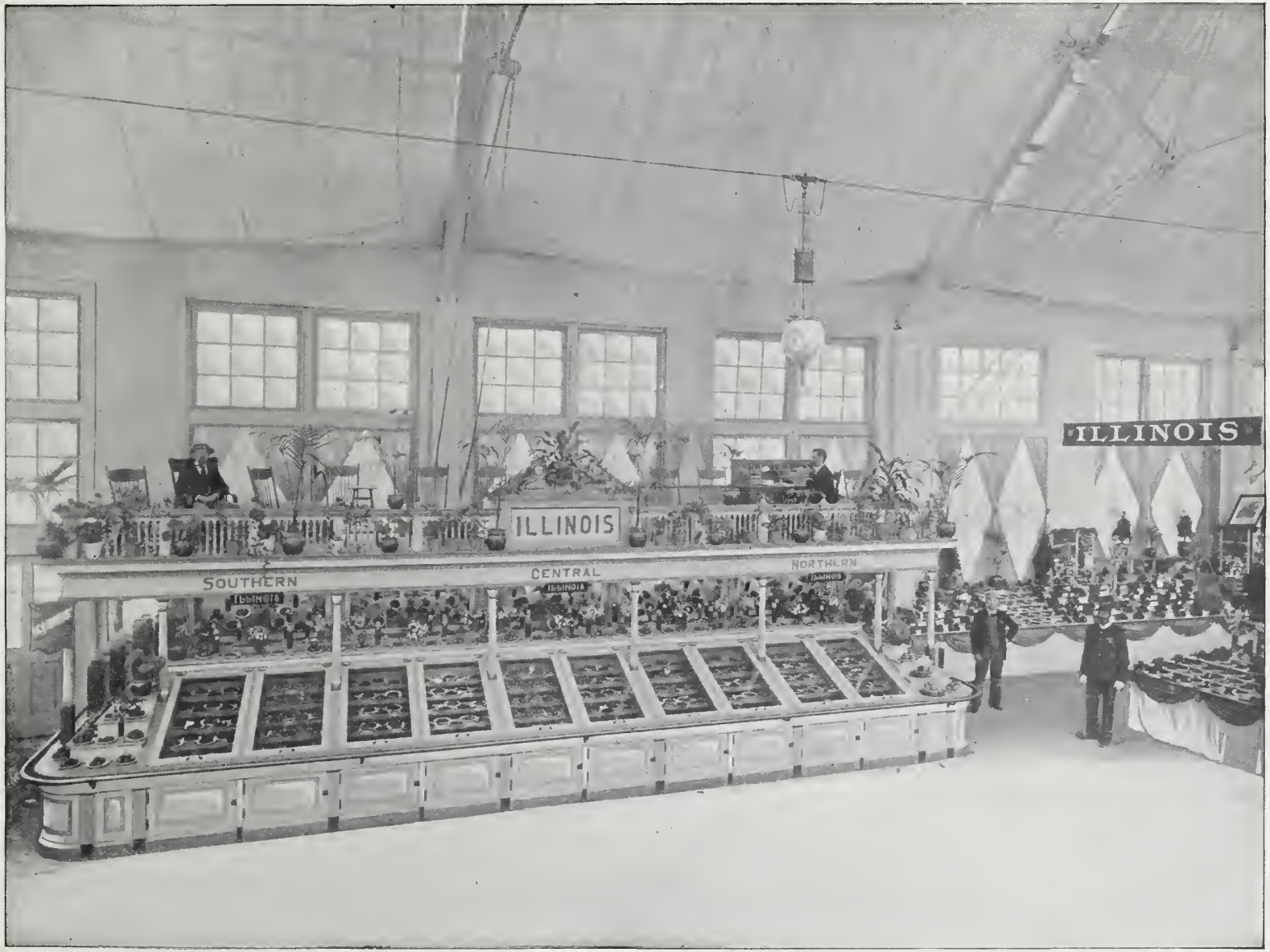
Fruit, fruit, fruit, from prairie land and land of swelling hills, is here from far Idaho, the "Gem of the Mountains," as she loves to call herself. What huge fruit it is too!—apples weighing nine pounds, and several feet in circumference; pears from seven and a half to ten pounds, and others in proportion. One wonders if it is real, or if a trick is being played on us. It must be a strong tree that could bear the weight of a full harvest of these. Here are prunes—long globular and beautiful as those grown in Turkey. We, who go to our grocers and purchase the poor little wrinkled mummies that pass under the name of prunes, cannot conceive how luscious and sweet the fruit is when ripe and full of juice, and perhaps it is just as well that we cannot, as we might grow discontented. The peaches here are larger than those of Delaware, and have been so well preserved that the delicate fluff of the skin shows through the glass. Some have been split down the middle, and the pulp appears to glisten with the tempting juice of health and freshness. The stones in the centre are almost as large as walnuts, and explain the wonderful size of the fruit. Plums that look like huge grapes, and almost transparent, from deep purple to faint green, are also on exhibition; and nuts, that would make a Brazilian envious, fill many sacks and cases. There is evidently no need that this fruit should be wasted. America is the greatest consumer of sugar on earth; no other two nations approach her; the reason is seen here; what salt is to meat, sugar is to fruit, and the preserves about us show that it has not been used in niggardly fashion. The housewives of Idaho have put up some wonderfully appetizing jellies also; each the color of the fruit of which it is made, and so clear that one is tempted to believe that the tint is the hue of the glass. The small fruits play no mean part in the exhibit; and grapes, though not as fine as those of California, are in great quantity. The hearts of Idaho's mountains, trembling at the miner's stroke, yield up the precious metals; her valleys quiver with the lisping grasses, and her gardens glow with flowers and fruit. Steadily she strides on, and if there is a floral heaven on earth, it is Boise City—her beautiful capital, which is of all cities the most beautiful on earth; in the sense that North and South meet together in lovely bridal.



Copyrighted by the World's Columbian Exposition.

Idaho—Horticultural Building.

Illinois, royal in all things, with her heart of royalty—mighty Chicago—beating passionately yonder, has not abdicated her majesty in her display of fruit. Imagine a great long, wide table, with step-like shelves upon it, rising one above the other, these shelves covered only with white cloth to hide their rudeness, and all garnished with the jewels of the orchard and the field, jewels still, though only displayed in glass jars, and on little plates; the lower shelf is entirely devoted to these latter, which hold the small fruits of the State; here is a platter of blackberries, the tiny bulbs forming a mystic cone, almost blue in their blackness. But a surprise is in store for us here; some of us have been in stony New England, where the great rocks retain the warmth of the sun long after it has descended in the west, and in the morning we have gathered from the vines that cling about them, the luscious dewberries which seem, like Gideon's fleece, to have gathered all the moisture of the night into them. We wonder how these could have grown in this prairie State; yet here they are—great, black, velvety cones—looking just as toothsome as those of Massachusetts or New Hampshire currants—red, black and white—lie like little gems on the plates, and as some decay they are carefully picked over, and the poorest replaced. Raspberries also, and very fair gooseberries are shown, with blueberries, huckleberries and mulberries, forming a sweet array of enticing charms. Above these, in glass jars, fruits and jellies are arranged; these are the smaller kinds, but the giants crown the tops. Pears, apples and peaches, the Goliaths of their kind, are here preserved in alcohol. It is strange that what is a poison to so many men proves to be the salvation of so much fruit, but it only goes to prove that everything is good in its place, and that everything has its place. Speaking of fruits, we see a great many tomatoes in the vegetable display of this State; there has long been a controversy as to whether such should be classed as fruits or vegetables; years ago they were considered as ornamental plants grown in gardens, and the fruit was called love-apples; it was only when the discovery was made that in Asia they were eaten with avidity, that Americans could be prevailed upon to test them; fruit or vegetable, they may be called the "cardinals" of the garden.



Copyrighted by the World's Columbian Exposition.

Illinois—Horticultural Building.

MISSOURI—HORTICULTURAL BUILDING.

Here is the great display of a great State; the fruit is not built in pyramids or arches, like the exhibit of California and Florida, but is laid out as a housewife would place it on plain shelves. In this form, the varieties may be easily examined; the raspberries are especially fine; a white variety, having a deep cup at the end, and forming a perfect cone, is somewhat new to us. The others, black and red, we have often seen, but never so large as these. Cherries also, round and large as fair-sized plums, are lovely enough to tempt a man of seventy to climb the trees that bore them, even at the risk of breaking his neck. Adam ate only an apple, but had that tree borne cherries we are very sure that he could not have resisted temptation so long. The quince is one of the most difficult fruits to preserve; it is liable to so many casualties from weather and insects, that to get sound fruit for preserving purposes is extremely difficult. We looked carefully at these and found them royally good, not a single evidence of decay. Crab-apples preserved in syrup look very bright, and pretty and rosy; and amber jelly made of them makes us think of the tasty tartlets of youth, when we loved to see the little gleaming gem of crab-apple jelly nestling in the centre, and we nibbled around the crust to save that toothsome morsel for the last. The currant wine and raspberry vinegar, we see, are not to be slighted this hot weather. The tipple of no experienced toper is to be compared with a spoonful or two of this dropped into cracked ice; it is the nectar of the gods, a river of coolness gliding down a parched throat. Charles Dickens never wrote a book in which he did not describe some dinner and some drink. We are constantly reminded of dinners and cooling drinks as we move about here. We find here also the nectarine, a fruit that in taste reminds one of the peach and the apricot; it is grown to perfection in Europe, but is not often found in this country. We counted more than thirty different fruits in this exhibit, and turned away feeling how little man has done, in the thousands of years of his existence, to repay the Creator for the benisons showered upon him. The resources of Missouri are almost incalculable, and only capital and industry are needed to make her star shine as brightly as the best among her fellows.



Copyrighted by the World's Columbian Exposition.

Missouri—Horticultural Building.

NEW YORK—HORTICULTURAL BUILDING.

The "Empire" State greets us in a very gracious manner; she makes a lovely display of flowers, and the nurseries at Rochester lead the way. Here are roses, many of them in bloom, and many also representing vigorous cuttings. Some of the old-fashioned roses are not disdained, such as the immense Cabbage rose, the Maiden's Blush, the Mareschal Niel and the sweet Moss rose, with its thorny environment. One rose is of palest yellow, with broad leaves encircling the calyx; it looks like a shimmer of frosty moonlight beside the imperial crimson of the magnificent Jacqueminot. One curious rose is green in color, and another is almost black; and besides the living flowers, there are models in wax, which show into how many forms and colors the queen of flowers has deigned to be transformed. We would have wished, for comparison, to see here the parent of them all, the little wilding wayside rose that garnishes our hedges and fields in the summer time, but alas! she is not here. Oh, what a glory of pansies meets the view! Here is a bed of little heart's-ease, with smiling, human-like faces, that seem to look comfort into the heart of the beholder; and here are great pansies, almost black, with a spark of gold in the centre, like a flaming tongue in some, and like a bright, inquiring eye in others. We were struck with the varieties of silk in the French Dress Goods Department; their marvelous sheen fascinated us, but here, from Nature's loom, we see such handiwork as man can never imitate—heliotrope, violet, pink, white and yellow, flecked with darker color or illuminated with lighter shades, the leaves sheened with satiny gloss, all massed together in a paradise of beauty; they delight our senses and elicit our reverence. Great rhododendrons, the rose tree of the Greeks, as the name implies, lift their flowery crests above the broad leaves in clusters large as would fill a tolerably sized basket, and palms from greenhouses and lawns, with banks of feathery ferns and delicate, clinging vines, add to their majestic beauty. Truly flowers may be called the "Alphabet of God," for as we look upon them, it must be a cold heart, indeed, that does not read love for His creatures in them all, and feel that a kindly hand is fostering the race, and developing in the human heart a love for the beautiful in nature which will lead us on to a full appreciation of Nature's God.



Copyrighted by the World's Columbian Exposition.

New York—Horticultural Building.

WASHINGTON—HORTICULTURAL BUILDING.

The exhibit of the State of Washington, as seen here, is like a beckoning finger inviting all who gaze, to come and dwell within her borders. She may not be a land flowing with milk, but, as to the honey, there can be no doubt whatever. We see here fine full combs, and where such exists, there must be flowers and especially clover, as the very best honey (and Washington claims to have it) is drawn from the white clover-blossoms. A large proportion of the honey sold in our markets is drawn from the flower of the buckwheat, and is far inferior to the clover article. This Washington honey, however, has every appearance of excellence. It is strange to see sauces in a Horticultural collection, but, as they are here, we may as well say a word about them; these we see are purely vegetable concoctions, and not like Worcester, made with a mixture of animal matter. The first approach to civilization that a man ever makes, is the cooking of food. Fire was the initial letter in the history of the world's progress. From cooking food to knowing how to season it is a far cry, and it is only fair to say, "the better the sauce, the better the nation." The race that eats well, does well, so that the array of sauces here speaks highly for the civilization of Washington. We are told by Indians that the bee always preceded the advance of white men, and we think that good sauce ought to precede the advance of any large immigration, which, if true, means that this exhibit is a good advertisement for this State. We find here also grapes, apples, peaches, prunes, and excellent plums; most of the fruit is grown in the eastern part of the State where the land is very fertile, owing to the disintegration of the lava which at one time covered it. The finest portions, however, are given over to the Indians who have two reservations, containing an area a little larger than the State of Massachusetts. We are glad to know that this State is attracting many immigrants, and that less on account of its mines, than the splendid agricultural opportunities it offers. An agricultural population is the true basis of a nation's strength, and this vigorous, lusty young State is founded on just such material as will yield the most glorious results, not only in an agricultural way, but also in her educational, political and social fields of labor. We congratulate this youngest State on her achievements.



Copyrighted by the World's Columbian Exposition.

Washington—Horticultural Building.

CANADA—HORTICULTURAL BUILDING.

"What fools we mortals be!" must be the inner cry of many who have attended this great Exposition. Here we have been supposing Canada to be a cold, bleak and barren land, where winter lingered lovingly in the lap of spring—and her display here fills us with surprise. Great palms tower upward to the ceiling, curtaining and veiling the light; laurels glisten all about them, and ferns fill up the interstices, making a maze of variegated verdure. A great hollow tree rises about half way down this great garden; the hollow is filled in with little maiden-hair ferns, and starry blossoms of the spring lie lovingly on the feathery couch. All kinds of ornamental leaf plants abound, such as might be planted on lawns, and in the grounds of parks and summer residences. This class principally comprises the magnolia, laurel, bay, small horse-chestnut, ailanthus, japonica, virgillia lutea, and the laburnum. Canadian homes, evidently, may have beautiful surroundings. The laburnums, with their yellow wood and lovely clusters of tasseled flowers, are especially fine. Almost at the entrance to the Canadian exhibit, on our right hand, we find a bed consisting of several hundred varieties of orchids; here nature has reveled in beautiful oddities; some are shaped like ladies' slippers, tiny as little maidens put upon dolls; others look like birds peeping from their nests; others have the heads of dogs and other animals. It would be hard to think of a form in which these tiny plant flowers do not appear; many are beautifully colored, and some are green. We may say, without fear of challenge, that this is the most wonderful exhibit in the building or on the grounds, in the horticultural line. Canada also shows us many pressed prairie flowers. It seems almost a pity to have taken them from their native sod; but we, who have been upon the prairie, can well realize the beauty they once possessed, remnants of which still cling to them. Here, too, are huge cacti, some with great blood-red flowers, their huge fleshy leaves looking as though capable of withstanding ages of recurring summers and winters, and their sharp points warning the stranger not to approach too near. Other flowers, showing the wealth of Canadian gardens, teach us that, however cold our mother-land may seem, she has a warm and generous heart after all, and responds cheerfully to the attention given her.



Copyrighted by the World's Columbian Exposition.

Canada—Horticultural Building.

GERMANY—HORTICULTURAL BUILDING.

In our other exhibits we have been called upon to see Germany the great; here we confront Germany the beautiful. She has a little garden with pond and waterfall; the back is built up of ledges of rock, and myrtles, ferns and little shrubs find lodgment here. Many roses half surround the little pond, and at one end is a fountain representing Venus, with a laughing cupid on either side, queening it over this tiny realm of beauty. The stained glass window, through which the sunlight falls upon the garden, furnishes a scene from the "Midsummer Night's Dream;" Titania and her nymphs are disporting in a sylvan grove, through the tinted leaves of which, the moonbeams lovingly fall and linger, with loitering grace, upon the shapely figures. But why is it that ugliness and beauty must always go hand-in-hand in this world? At one end of this garden is a tree, which is a mere freak of nature; its branches, and even the trunk, are covered with a warty fungous growth; great bunches of these unsightly fungi hang in festoons on it, and make it a veritable skeleton at the feast. With pleasure, we turn from this, drawn by a well-known perfume, and searching among the ferns, we come upon some lovely specimens of lilies of the valley, their snowy cups falling like fairy bells, and their little golden tongues tinkling a tender monody as if in answer to the fuller music of the waterfall. The north and the south are curiously commingled here; we turn from the feathery palms of the sunny land to view the flora of the Alps, and this too is wonderful and various; it may not be generally known that the glaciers of this region are often, in summer time, fringed with a grand embroidery of blossoms. Even the edelweiss is before us, the snow flower that smiles at the barren snow-capped peaks, and laughs with the little summer streams that, in threads of silver, fret the bosoms of the broad glaciers. The cyclamen, that flower which, as poets tell, the pitying angel flung from Eden into our mother Eve's imploring hands, is also before us, and wax-like begonias with clusters of delicate flowers, hold us a moment in delight. Thanks, Germany, for the men and women you send us, the lessons you teach us, and the flowers you have brought us. Your gifts have taught us to appreciate your worth more fully than years of ordinary intercourse.



Copyrighted by the World's Columbian Exposition.

Germany—Horticultural Building.

PORTUGAL—HORTICULTURAL BUILDING.

Little Portugal has a very pretty pavilion in this building; it is tastefully draped, and serves to display the wines of the country. The display is not large, but it is well arranged, and interesting to the wine-grower and drinker. The celebrated Port wine, of such full body and excellent oily flavor, is raised in Alto Douro, sixty miles above Oporto, in northeastern Portugal. It is a small district, not more than thirty-five miles long, by less than twelve wide, and is very hilly. The soil is light and dry, the climate is very hot in summer and cold in winter. The grapes ripen here magnificently. Of late years they have suffered severely from phylloxera, and the supply of this delicious beverage has been accordingly limited. So many imitations of Port wine have been foisted on the public, that for a time the market was injured, but the Portuguese product is now reinstated in the first place. There are heavy clarets here, which lack the tartness and steady warmth of the French, and more closely resemble the Valdepenas of Spain, and there is a white wine produced from the Riessling grape, which is known in the market as Bucellas hock. A much finer wine is that produced at Carcavellos, which has much of the body and flavor of Madeira. The other wines of the Iberian Peninsula are of coarse type, and too fiery to suit the general taste. They are mostly consumed in Spain and Portugal. Germany, perhaps, comes before us with the greatest variety of wines, most of which are well known in the United States. Even Greece has a small display, among them the golden wine of Santorin, which is mostly exported to Russia. This little country might export very largely, were it not for the great scarcity of cedar staves, of which to make casks. A great deal of the wine has to be put in skins, and rosined to prevent too rapid fermentation. This makes the wine unfit for market, and so hundreds of tons of as fine grapes as any country produces are wasted yearly. This will in time be remedied, and we think the Greek wines will become popular. The United States is rapidly forging to the front, as a great wine-producing country, and some of the California champagnes and clarets now almost equal the French. When the vineyards are a little older, and improved methods are followed, we may expect to export, not to import, wines.



Copyrighted by the World's Columbian Exposition.

Portugal—Horticultural Building.

"PUCK" BUILDING.

A charmingly pretty structure is the "Puck" Building, near the Children's Building. We pass up its broad steps and through its columned entrance, to find ourselves in a circular building, with an upper and lower gallery. The pit, as it might be called, of this theatre-like structure is occupied with printing-presses, some turning out the mere text, others printing little sketches in black, and others again producing pictures in five colors. We have before us an illustration of how great pictorial papers are made; we see the clean, white paper go through the lips of the great rollers, and come out lined with the black letter-press; then, passing through another roller, dainty little black vignettes appear, and, in others, we see the ground tone of larger pictures gradually built upon with various colors till all is complete. Few who take up a journal illustrated in colors can understand the many processes through which it has passed before the perfect sheet is in their hands. It seems only yesterday that such a feat seemed impossible, while now the Sunday issues, and many also of the weekly papers, are regarded as imperfect without these illustrations. Those who remember the old-fashioned books and souvenir volumes, in which our grandmothers delighted, will think of the old plates carefully lithographed in but few colors, which once awakened admiration; now any journal can produce better illustrations and by a much simpler process. It used to be the custom to give away chromos with newspapers and magazines, and some of them were thought so good that we may find them framed in many of the farm and country houses throughout the land; now our illustrated papers are full of much better prints, and we would have to grow new forests, and find more gold mines, and receive larger incomes in order to frame even the very best of them. There is one very clever device used in this building; the managers seem thoroughly determined that all shall be observed that can be seen; we enter at one door, and pass around the lower gallery only to find that we cannot pass out the same way; we must go around the upper gallery also to find egress. Here are pictures of many of the printing-offices of the country, and busts of printers, with humorous cartoons that, in a sense, illustrate the political and social history of the land.



Copyrighted by the World's Columbian Exposition.

"Puck" Building.

WHITE STAR BUILDING AND WOMAN'S BUILDING.

This pretty circular edifice is near the Woman's Building, and represents the pilot-house of a great ocean steamer. Life-preservers are placed at intervals around it and, to the left, we see the port-holes of the state-rooms. The pillars are wreathed in ropes, and the whole structure has a nautical air. Passing up the steps, we find ourselves on a piazza, built to represent the promenade-deck of an ocean liner. Entering the pilot-house, we find models of new and old ocean steamers, which lead us from the infancy of steam navigation to its full development, at the present time. Looking at these, we are reminded of the time when thirteen and even fourteen days to Europe was considered a good trip, whereas now it can be done in less than six days. The smoking-, reading-, and dining-rooms here represent those on the steamers, "Majestic" and "Teutonic," two of the fastest vessels afloat. We can look out through the port-holes and almost imagine ourselves on the sea, everything is so natural around us. Any moment we might expect to break away from our moorings, and to hear the shrill whistle piping, and feel the palpitating engines beneath us. We sit down in one of these rooms to dream for a moment of days and nights at sea; the rising of the great red sun out of the water, its first rays transforming the vast heaving expanse into liquid gold, until freed from its briny environment it seemed to leap in a moment into full-orbed splendor; then the air bathing us in its briny coolness until the lungs seemed almost to burst with eagerness to draw in more and more. Before us, like a great silver bow pierced by the arrowy prow of the vessel, the foam and spray circle round and behind, like a ladder of silver, which fairies might tread, the foam stretched in our wake until lost in the immeasurable blue; then breakfast, with the captain at the head of the board, and faces long since grown familiar around; and such breakfast seasoned with vigorous appetite; everything is palatable. The fruit tastes as though it had grown in Eden; the coffee as if just from Mocha, purloined from the stores of the Turkish Sultan; and the meat, as if pastured in the fields of the gods. What are the banquets of princes compared to this? We are all princes, for the time being, in this little realm, and the captain, a gracious suzerain lord of all.

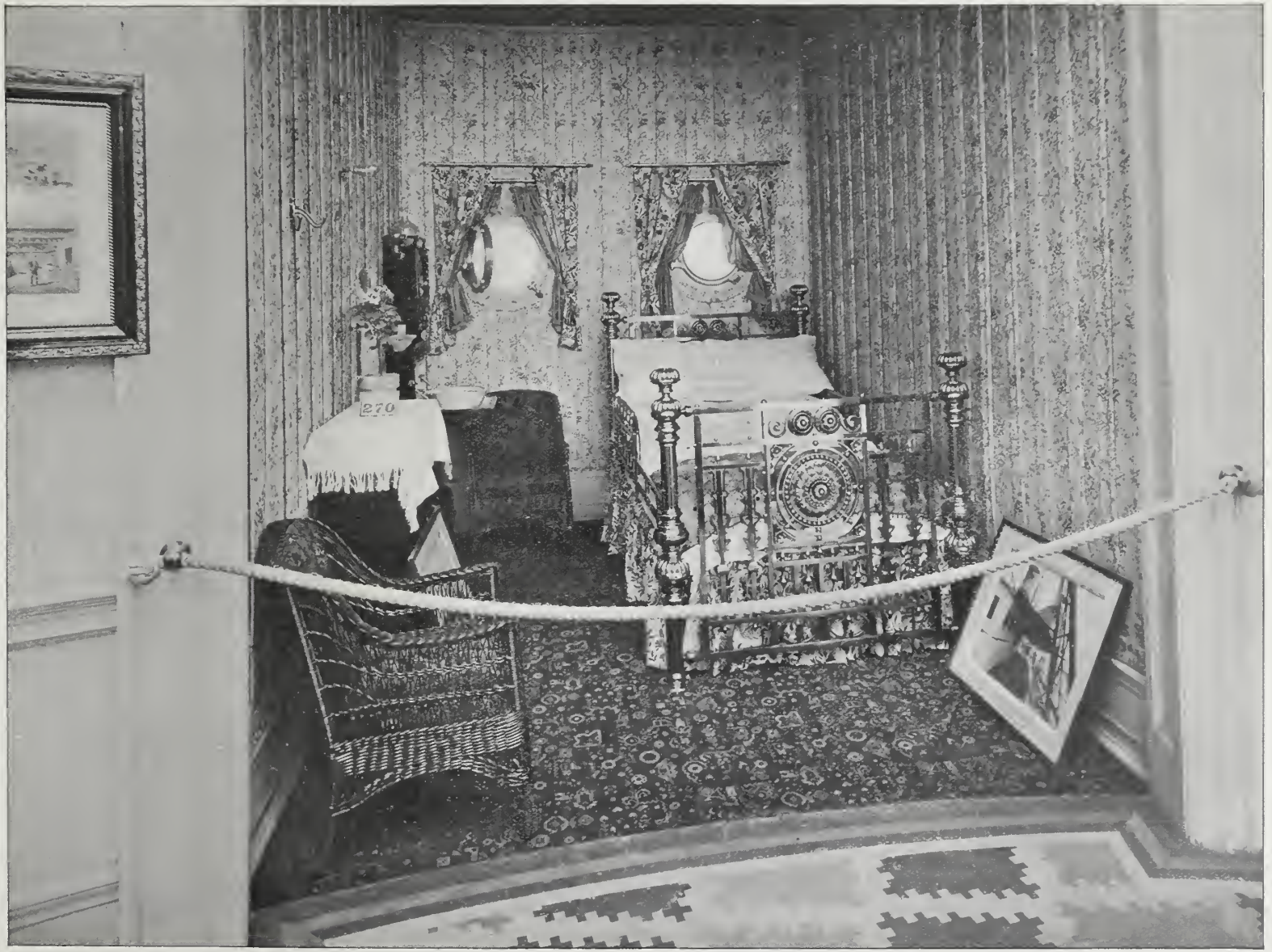


Copyrighted by the World's Columbian Exposition.

White Star Building and Woman's Building.

INTERIOR VIEW WHITE STAR BUILDING.

As we look at this beautiful picture, we say to ourselves, "Can it be possible that this is the stateroom of an ocean steamer?" We remember when it was far otherwise; when Dickens' description in "American Notes" would fit the cabins of the best steamers afloat. Here we find a room, dainty in its appointments, no waste of space, yet everything in most excellent taste. The handsome brass bedstead, with its accessories of fleecy pillows and lovely spread; the port-holes draped with prettiest creton, the flowers on the stand, and the easy-chair so inviting in its roominess, are all evidences that Neptune has been dethroned, and that, in the very heart of his realm, the sovereign genius of man reigns supreme. In ugly mood, he may now and then teach us a drastic lesson. Storms may lash the deep into frenzy, and the mad billows may riot, and rend with ravenous teeth the staunch sides of the stateliest ships, but man is king, none the less; and, for one who sinks, fifty thousand traverse Neptune's domains in safety; this room is fair proof of it. Once ocean travel was a necessity; men made their wills before they started on a long journey; now it is a luxury, something to be thought of, dreamed about, and enjoyed with all the full heartiness of unimpaired pleasure. This room reminds us of nights at sea, when the sun set over the waters and, in crimson and aureate drapery, enfolded himself till he sank slowly beneath the waves, leaving a blood-red track for a moment, as though his great heart had burst with the pain of parting from us. Then we watch the sky; first, the pale moon is attended by a single star, sole regent of the cloudless blue; then deeper, darker grow the heavens till, one by one, the stars come out, and the nebulous bridges, that seem to bind them together, appear. A night at sea differs from all other nights, for, instead of one heaven, there are two; stars are above us, and stars are below us; we sail in one sky, while we look upon another. We sometimes wonder what argosies of the upper air look down upon us, as the engines beneath us, pulsing like great, full-blooded hearts, propel us forward. Is this scene mirrored in the sky, as the stars are mirrored here? So we dream, till cheery voices call us to social duties, and we retire to the saloon to listen to anecdotes or songs, and to add, if possible, our little mite to the general entertainment.



Copyrighted by the World's Columbian Exposition,

Interior View—White Star Building.

59TH STREET ENTRANCE.

We have started from the foot of Van Buren Street and, having crossed the long railroad bridge, we descend a flight of steps, and get our tickets at one of the three little box-offices, each paying ten cents. Passing through the turnstile, we find ourselves on a platform with cars on each side, that are open at the sides, but roofed over, and with canvas shields at the doors. Except for the sides, these cars much resemble the third-class carriages on English railways. The seats are uncushioned but comfortable; as we move along, a good view of the lake, and some of the buildings of the Exposition, is obtained. The cars are crowded with eager sight-seers; here is the bronzed young farmer from the far West, usually accompanied by his wife, and perhaps the old father and mother, eager to feast their eyes on the world's wonders, before they join the "innumerable caravan that moves to the pale realms of shade;" sturdy mechanics are here also, with wide brows and thoughtful eyes, not bringing note-books with them apparently, but keen to remember everything they see and hear; young schoolmistresses and teachers from the East, as well as the West, have evidently availed themselves of this opportunity, and some discuss the sights they have witnessed in a manner not only intelligent, but entertaining; they will bring back to their scholars much food for thought, and point many a moral from their experiences. A great many brides and grooms are attending the Fair, thinking that no better place to spend the honeymoon can be found, and they are doubtless right; some are here merely for pleasure and recreation; tired city merchants and clerks, weary of ledgers and of bills, have escaped the humdrum for a while, to revel in this new experience, and assist at this great congress of the nations. Many carry their lunch-baskets with them and, by and by, will be seen sitting in groups about the grounds, or in the Bureau of Public Comfort, seasoning their cold fare with hot tea or coffee. At last, we reach the 59th Street entrance, and getting out on the long board platform, we walk toward the turnstile, through about half a block of booths, where men and women vend trinkets and cooling drinks. We pass through the gates and find ourselves near that wonder of modern times, the Woman's Building.



Copyrighted by the World's Columbian Exposition.

59th Street Entrance.

WOMAN'S BUILDING.

The women of America have nobly come forward to make the Exposition a success. Fourteen women architects, none of them over twenty-five years of age, submitted designs for the structure. That of Miss Sophia G. Hayden of Boston was accepted. The lagoon directly in front of the building is 400 feet wide, and from the centre a landing and staircase lead to a terrace, which rises six feet above the water. Passing this and climbing other staircases, we reach the level of the building, and about 100 feet back its ivory proportions rise, a most fascinating object. It is situated east of the Midway Plaisance. It is 199 feet wide, 388 feet long, and cost $138,000. The principal face has a length of 400 feet, and the building is about 200 feet deep. The first story rises about ten feet from the ground line, and a wide staircase leads to the central pavilion, which is flanked by corner pavilions connected in the lower story by open arcades. The total elevation of the building is sixty feet, comprising two stories. The corner pavilions have each an open colonnade above the main cornice, and here it is that the lovely hanging-gardens are placed. By a lobby forty feet wide, we reach the open rotunda 70 by 65 feet, lighted by a beautiful skylight. On the left side of the main entrance on the first floor is a model hospital with all necessary appliances, and on the left is a model kindergarten. Each occupies 80 by 60 feet. In the southern pavilion is the retrospective exhibit, while the northern is devoted to reform work and charity organization. Each floor is 80 by 200 feet. The second floor is devoted to ladies' parlors, dressing-rooms, and committee-rooms, that of the north pavilion to the great assembly and club-room, while the same space in the southern pavilion contains the model kitchen, refreshment-rooms and others of like nature. One of the principal features of the exhibit is found in the library, in which books written by women of all ages are displayed. They make a goodly show and speak well for the literary activity of the gentle sex. Many of the European Royalties are contributors. In the department allotted to associations, the Women's Christian Temperance Union have secured the largest space. The room is very tastefully decorated, particularly the booth for the La Salle Seminary for young women. It is in ivory, gold, and blue tints.



Copyrighted by the World's Columbian Exposition.

Woman's Building.

CINCINNATI ROOM, WOMAN'S BUILDING.

If there is any one person who well deserves the plaudits of the people of the United States, even of the world, it is Mrs. Potter Palmer, the Lady President of the World's Fair. From the inception of the plan till the golden nail was struck into the Woman's Building by her own fair hand, she has been tireless and indefatigable, and through her, all womanhood is honored. It was a proud day for America when on May 1st, at the opening ceremony, she sat on the platform near President Cleveland, the acknowledged Queen of the Exposition. It was eminently fitting that she should have a room suitable not only for the discharge of her duties, but also for the reception of her numerous guests from many lands. This the ladies of Cincinnati determined to fit up for her in the Woman's Building, and hence it is called the Cincinnati Room, and a very beautiful room it is, as the picture will show. It is furnished as a model 19th-Century Drawing-room. The artistic work is all done by women. The design and execution of the frieze-work is by Miss Agnes Pitkin of Cincinnati, assisted by Miss Eva Stearnes and Miss Mary Tiwett. It is fully six feet wide; the tower design is a conventional scroll of buckeye in shaded reds. The band of tea roses is 3½ feet wide on a clouded back-ground. Their color is terra cotta and a pale yellow, making a very beautiful combination. The same design is carried out on the ceiling without being sumptuous, and the pictures, all of which are the work of women, are excellent. There is also quite a large quantity of bric-a-brac, and some very fine china. Kentucky also has a very interesting and attractive room which is filled with historical records and souvenirs. It is generally called "The Colonial Parlor." The room is furnished in white and gold; the decoration of the pillars are sprays of wild roses beautifully arranged. The furniture is antique, of solid mahogany, the property of old and prominent families, and the curtains are of silk, yellow with age. The sofa has once been in the White House. It was the property of General Tyler when he occupied the Presidential chair. These two rooms are well worth seeing, not only for the decorations, which are certainly beautiful, but for the many historic associations they awaken in the mind of the intelligent.



Copyrighted by the World's Columbian Exposition.

Cincinnati Room, Woman's Building.

NEW YORK ROOM—WOMAN'S BUILDING.

This is a large, beautifully furnished room, with handsomely decorated ceiling, by a New York woman. It represents the library-room of the State of New York, and the shelves are filled with books written by women worthy of the State, though all are by no means here. Looking over the shelves, we see the poems of the Cary sisters, Alice and Phœbe. Born on an Ohio farm, they went, when very young, to New York, and made themselves a reputation in literature; Horace Greeley was one of their most intimate friends; on their way to New York they stopped to see John G. Whittier, in Amesbury, Massachusetts, and in his poem entitled "The Singers," Whittier speaks of the elder, Alice, thus:

> "Her dark, dilating eyes expressed
> The broad horizons of the West;
> Her speech dropped prairie flowers; the gold
> Of harvest wheat about her rolled."

Looking among these books, one soon becomes impressed with the culture and diverse intelligence of the American woman; no subject seems to have been too difficult for her to grapple; astronomy, art, science in every branch, even architecture and theology have not come amiss to her omnivorous genius; but it is in books for children, and in the illustration of such, that her true glory lies. What little gems these books are! Many, we note, are by women before whose names we see Miss placed, yet such are the true mothers of the race, taking the little ones by the hand, and leading them gently through the realms of beauty and delight; educating them by a process so gracious and easy that they do not feel the strain. Thank God for such women, and thank God for such books! The room is, in itself, a fit temple for such literature. Handsomely carved furniture is scattered about, and a revolving case of photographs supplies the place of the real presences that we would be glad to see here. The fireplace and mantel are simply exquisite; the carving done by women is as fine as that of Holland or Belgium. Pots of lovely ferns fill up, but do not crowd, the fireplace, and rich draperies give tone to the room. Many a woman will go away from this place prouder of her sex.



Copyrighted by the World's Columbian Exposition.

New York Room—Woman's Building.

In our picture, we see a small part of the section in which German art is exhibited. We should be inexpressibly thankful that woman has so bravely invaded this domain, for she has brought heart into it. We have heard much of the German school of art, but we are glad to see that these pictures represent no school, no conventionalities, no fads. They are just such pictures as we would expect women to paint, and they prove that womanliness is not destroyed by the artistic temperament. Here is one of a little child at prayer—a sweet subject, sweetly treated, and near by is a Bavarian farmer, characteristic enough, but tender withal. The spirit of Bavarian rural life is most admirably caught, and charms us by its homely grace. To follow this gallery, picture by picture, would not be possible, but there is one fine faculty given to man, which is, with one sweep of the eye, to take in the general sentiment of what he sees. The motive of these pictures is homelikeness; women with children, and women with mother-faces, Christ pardoning the sinner, flowers of every hue, dogs intelligent-looking as men, and cats with most expressive faces, all float before us in one quick glance. There are, of course, some more ambitious scenes, not above, but differing from, the general tone; and two or three imaginative pieces, quite to be expected of the German cast of mind. Among these latter, are Titian's pupil and Irene von Spilimberg in the "Gondola of Death" and the "Virgin in the Mist of Dawn." There is one point in which women excel, and it is well brought out here—namely, the study of flowers; some of these are really exquisite; by no means of the French impressionist school, but flowers real and hearty; roses, peonies, pansies, and meadow-flowers, such as star the fields of Germany, are faithfully and tenderly represented, and the topaz, green and crimson of the autumn leaves live on these canvases. We are glad to have visited this place; we have seen Germany in her mastery of iron and steel; we have confronted her in the grim panoply of war, in the museum, on the Plaisance; we have been in her building, and in the titles of the books, and the furniture of her chapels we have touched her literary and religious life; we have listened to her music, and eaten in her restaurants, but here we have viewed her in the sweetness of her art.



Copyrighted by the World's Columbian Exposition.

Germany—Woman's Building.

SIAM—WOMAN'S BUILDING.

Woman, in the "Land of the White Elephant," has dropped the veil of oriental seclusion and, under the leadership of the Queen, stands beside her world-sisters, to claim honorable recognition at the great Exposition. It is only fitting that America should be the scene of Siam's first effort to touch the taste and commerce of the West, for the grandfather of the present sovereign had an American lady as governess for his children, and if he had had his own way, would have married her, and perhaps, given to Siam a king with American blood in his veins. This room in the Woman's Building is a sort of cabinet in itself; it contains specimens of the handiwork of the women of Siam, and some of it is very beautiful; in the centre we see a picture of the Queen, who sent her representative to convey to the members of the Women's Congress, her deep interest in their work, and her earnest desire that Siam should be brought out into the fuller light of civilization. On either side of this picture we see the royal arms, not the national standard of Siam, which is a white elephant on a red ground, but the special arms of royalty. Other pictures adorn the walls; some of them crude, perhaps, but telling of the dawn of art. Many articles in silver are here, fanciful in design, but with a certain grace stealing through the conventional grotesquerie. The rings and articles in gold are somewhat more chaste, and convey an odd reminiscence of the articles dug up from the graves of the ancient natives of Guatemala and Costa Rica; but it is the work of the women that specially interests us; here are silk-lined bed-spreads, with figures of palms, elephants and birds, worked in gold thread, and mingled with pagodas and boats, forming pictures of out-door scenes in Siam. Some of the shawls and scarfs are very handsome, and exhibit a wonderful degree of patience and skill on the part of their makers. Girdles and children's belts of twisted silk cord, and covered with a net-work of gold and silver, would be beautiful anywhere, and must look very pretty on the little Siamese women. Two robes of state are especially noticeable; one, the court dress of a prince, rich in gold and silver embroidery; and another, the gold-embroidered robe of a nobleman; some children's dresses are exhibited with these. In Siam the law governing precedence is very strict, and is observed even in the dresses worn.



Copyrighted by the World's Columbian Exposition.

Siam—Woman's Building.

FISHERIES BUILDING.

The Fisheries Building is a fine Spanish Romanesque structure, 1100 feet long, and 200 feet wide. It consists of a large central edifice with two small polygonal buildings connected by arcades with the central structure. It is situated on the eastern side of the large island north of the Wooded Island in the lagoon. Its cost was $224,000. The main building is 365 feet long, by 165 feet wide. The two polygonal buildings are each 135 feet in diameter. The ornamentation of the pillars supporting the galleries leading from the central building to the annexes on either side is very elaborate, consisting of a rich encrustation of fish, frogs, and other marine forms, exquisitely interblent. The structure is wonderfully adequate to the purposes of its construction, and is one of the architectural gems of the Exposition. It covers one and a quarter acres, to which must be added eight-tenths of an acre covered by the annexes. The appropriateness of this exhibit may be judged from the fact that not only is a large army of men employed in the pursuit of the finny tribes, but a capital of $53,000,000 is involved, which yields a raw product valued at upwards of $40,000,000, which, prepared for manufacture or sold in the market, reaches a value of over $100,000,000. There are five distinct groups of exhibits, divided into fifty classes. In the main buildings are shown the products of the fisheries and their manipulation. Nets, traps, boats, harpoons, methods of curing fish, with huge strings of the dried article, first meet the view. Oddly enough Japan has the finest and most curious display, while Norway comes next, though most of the great nations are well represented. In the central pavilion of the main building Massachusetts exhibits the fishing industries of Gloucester. Everything from a lobster pot to a dory may there be seen. One of the annexes is devoted to the exhibition of fresh-water fishing and angling, and contains a display of splendidly mounted fishing-rods of every style. The other forms a great aquarium in which both fresh and salt water fish are kept alive. This department has covered itself with glory. An immense amount of both fresh and salt water is needed to keep the fish alive. This is supplied in huge tanks at great expense, and enables the visitor to study the fish in their native element.



Copyrighted by the World's Columbian Exposition.

Fisheries Building.

SOUTH PORTAL, FISHERIES BUILDING.

God first spoke to the architect in trees. He set them on hill and in valley, broad, buttressed, beautiful and strong. He made their broad branches, tints of glorious changeful green, and stripped them of their foliage in the winter time, that their branches might be seen and their outlines studied. He grained the very bark in patterns, to teach the adaptation of beauty to strength. From the tree, the Indian caught the idea of his flimsy wigwam. The pillar was evolved in more cultivated brains, and the arch followed in due time. Then man saw that as trees bore leaves, arches might include beautiful ornamentation, and the fluted column, the groined arch, and the floriated capital resulted. All this passes before us, as we stand gazing upon the south entrance to the Fisheries Building. The golden door of the Transportation Building is grand, and the detail wonderful, but this is simply beautiful, looking as though done in alabaster. Three fretted arches are supported on seven double richly ornamented columns, and the entrance forms a pavilion, reminding one of an old church, the groins of the arches rising to a slight Gothic point. This beautiful structure stands a little out from the main building, and is relieved by small towers from any suspicion of squatness. From this entrance, stretches on either side the long vista of the curved piazzas, which connect the centre with the two smaller edifices. If this erection were of more durable material, it might be taken down and transferred to some great city park, or to an island in some lake, where it might be studied with comfort and advantage. There is one good thing in human life, namely, that thoughts never die, but that for every building erected, for every statue carved, for every picture painted, book written, or idea advanced, there is a better and a nobler in the mind of the artist, waiting the opportunity for expression. This comforts us as we stand here; we feel that this is only a seed planted in the ground of American architectural genius, and that it will grow into some abiding form of beauty and usefulness. When its attractiveness can so win upon men and women alike who are not purists in architecture, what must be its effect upon the trained mind? Many a mental photograph of it has been carried away, and we shall see its like again, in various reproductions, in parts or in its completeness.



Copyrighted by the World's Columbian Exposition.

South Portal Fisheries Building.

It is delightful to enter this building, and listen to the plashing waters, and see the gleaming fish disport themselves in their native element. Fresh and salt waters have been provided for the tanks and, in the walls around some of the exhibits, small tanks are set like panels, the pictures being of living fish, with specimens of the gravel of the streams which they inhabit, and of the vegetation that forms their natural environment. In some of the large tanks, many colored fishes dart about, making reversed rainbows in the water. Here the United States Fish Commissioner shows how fish may be propagated in lakes and rivers, and how deep-sea work is done. One of the interesting machines is used in cleaning oyster-beds, a very necessary operation if the luscious bivalve is to be kept in health, and the number increased. As the discussion of the Seal question has attracted such widespread attention lately, Prof. Elliott's model of the Fisheries on Pribylov Island, will afford valuable information. It shows how the seals land, the males arriving first, while the older bulls settle in a well-arranged encampment near the shore; the young bachelor seals are obliged to occupy separate quarters farther inland. When the females arrive, they are captured by those near the water and soon apportioned among them, the strongest succeeding in securing the best. Long lanes are left open through the camp to enable the bachelors, and those on the outskirts, to get down to the water. Such seals as are to be killed are separated from the mass at regular intervals, those being chosen among the males which have the finest fur. They are driven as slowly as sheep to the killing-ground at some distance, and are easily dispatched. Another model represents Gloucester Bay, the principal fishing centre on the Massachusetts coast. It shows the fish docks, with all their requirements. Gloucester sends out a very large fleet for deep-sea fishing; it is estimated that four hundred boats of fair tonnage are engaged in the industry. A scene in Boston Bay, showing the depths of the sea and the nets used in capturing the fish, is very lifelike. Many models of sturgeon, whales, sharks, dog- and devil-fish form another collection, and boats, canoes, fishing-smacks and brigs, with all the accessories of the fisherman's train, make up an exhibit startling, wonderful, and infinitely fascinating.



Copyrighted by the World's Columbian Exposition.

United States—Fisheries Building.

NEW SOUTH WALES—FISHERIES BUILDING.

New South Wales forces us to love her, because she has done so much for this Exposition, and it is evident, by the variety of her productions, that she is a favorite of Deity. Here in the Fisheries Building, we find organic brains in the arrangement and thoroughness of the display. The fishes that she could not present to us in life, have been carefully and naturally reproduced on canvas. There is quite a little marine gallery here, some of the fish being entirely strange to our waters. A large number are preserved in alcohol, the finest specimens having been chosen to assist comparison and study. At first flush, some would hardly see the necessity of this, but fish-culture has been brought to such perfection in our day, that they may be transplanted to alien waters, with a fair measure of success. Our own government was the first to put a fully appointed vessel at the disposal of her Commission for this purpose, and therefore we have a great interest in the study of the habits and edibility of fish. We see here teraglin, rock, cod, morwong, snappers, and others which are shore fish, or at least, are caught within a few miles of the shore, near reefs and shoals. Then here are also line fish, comprising the silver bream, whiting, mullet, the sole, gar fish, tailor and flounder. There is one very fine collection of Australian snakes and reptiles preserved in bottles; they are an ugly set, and only go to prove that the fairest spots on earth cannot be all flowers and fruits, but must also have a few drawbacks. Adders, sea snakes, lizzards and stump-tails, the latter a demoniacal-looking reptile that would take the palm for ugliness anywhere, bob about in the alcohol in which they are preserved. We turn with pleasure from these to the well-mounted aquatic birds, of which there are many, that are now harmless to the fish on which they preyed in life, and engender the reflection that death makes all things equal. In the exhibit of crustacea, oysters, clams, mollusks of all kinds, and mutton fish appear, and the government has sent a collection of pearl sea shells which is lovely. The salted product of the deep, and the oils extracted from fish, are made much of, and seeing so much of this prepared edible, we feel glad that the Australian miner and squatter are evidently no longer confined to the old-time diet of damper, mutton and tea.



Copyrighted by the World's Columbian Exposition.

New South Wales—Fisheries Building.

ART BUILDING.

The Art Building, deservedly called the "Palace of Art," is situated to the extreme north of the other Government Buildings. The foreign buildings flank it on the east, the State buildings on the north and west, and the North Pond on the south. Its lovely outlines are clearly mirrored in the water as though nature wished to caress lovingly such a beautiful creation of human genius. The architecture is purely classic, of the simple, graceful Ionic order, and has met with nothing but the most favorable criticisms from the very best judges. The building is oblong, in the form of a cross. It is intersected at the four cardinal points by a great nave and transept, 100 feet wide and 70 feet high. The intersection is capped by a great dome, 60 feet in diameter and 125 feet high, surmounted by a winged Victory, which seems to bestow a benediction upon her sisters farther south. The main building is 320 by 500 feet. There are eastern and western annexes 120 by 200 feet. In proportion to size, this is one of the most expensive buildings erected by the government, the cost being $670,000. The main building has four splendid entrances ornamented with sculpture, and reached by wide flights of steps. The loggia and colonnades are rich with mural paintings which show the progress of the arts. A continuous gallery runs around the outside of the building, which forms a promenade, enabling all to view the delicate proportions and ornaments of the exterior. The friezes and pediments of the entrances are decorated with sculptures and portraits in bas-relief of those who have been great in art, in ancient and modern times. Within, all the great nations of the earth are represented by the very best artistic achievements of the time. Old masters have been excluded, so that each nation can the better see the development of art in modern times. The great names of the world are on the record rolls of exhibitors. Not only pictures are to be seen, but also architectural models of mediæval times, as well as our own era. A forest of statuary gleams on every side like a great birch wood flooded with moonlight. Small rooms are devoted to private collections. One of the very finest exhibits is a Japanese screen, 10 by 24 feet, and entirely composed of silk embroidery. The front represents a cherry tree in full bloom, every bud and leaf wonderfully natural.



Copyrighted by the World's Columbian Exposition.

Art Building.

UNITED STATES GOVERNMENT BUILDING.

The Government Building overlooks Lake Michigan, from which it is separated by the Government Plaza on the one side, and the great lagoon on the other. To the south is the great Manufactures Building, and to the north, the charming group of foreign edifices. The cost of the building was $400,000. It covers an area of 415 by 345 feet, and iron and glass were used in its construction. It greatly resembles some of the fine buildings at Washington, and the exhibits contained in this edifice are of the most interesting character; 23,000 square feet are allotted to the exhibit of the War Department alone. The Treasury Department has 10,000 square feet, while the Agricultural and the Interior Department have 24,000 square feet, respectively. The Post-Office and the Smithsonian Institute occupy the rest. In one of the Departments we find a valuable assortment of historical relics, the original document of the Declaration of Independence, the collection of presents surrendered by General Grant to Mr. Vanderbilt after the Grant & Ward failure had left him penniless, consisting of gold boxes, swords, pearls, diamonds, and many lovely souvenirs of his visit to China and Japan. The Mint makes a truly amazing display. All the coins that have ever been made in the United States are on exhibition, with a very full collection of foreign coins also. The Bureau of Printing and Engraving exhibits samples of every bill turned out by that Department. The Coast Survey has a huge map of the United States, 400 feet square, made of plaster-of-paris, while also in front of the building is a thoroughly-equipped life-saving station where the men give exhibitions of the nature of their heroic toil. The United States Government Building may be somewhat behind her sister edifices in exterior embellishment, but there is no doubt that her rooms contain treasures to make the cheek of an American flush with pride. Every Department in this building is interesting. In that devoted to Fisheries, everything used in that business is shown. The exhibit from the National Museum has been placed in the northwest part of the building. The Patent Office exhibit shows the giant strides made in inventions during the last few years. There is also an interesting display of the remains of pre-historic animals. Agriculture is also fully represented.



Copyrighted by the World's Columbian Exposition.

United States Government Building.

INTERIOR DEPARTMENT—UNITED STATES GOVERNMENT BUILDING.

Entering this Department, we are at first confronted with some curious objects, the use of which does not immediately strike us, but we soon learn that they are plows from Mexico, Java and China, and clumsy enough they are, the Chinese being especially large and awkward. In contrast with these, we find several little models of plows, from the old share to that which is now run by steam, with harrows and other implements. A neat collection of models of the different styles of desks used in the schools of the United States, is worthy of attention. Near the stairway, we see a library of five thousand volumes, intended as a model for the use of small towns; the books were selected after correspondence with forty-one of the principal librarians of the country; they divided the books into ten classes, and then compared their lists until five thousand of the best books were chosen. A very interesting feature here is the Holleriph Electrical Tabulating System, used in taking the last census; the process is shown to the curious, and it seems to work with wonderful ease. In one of the rooms of this exhibit, we can look upon the models of patents secured during many years; some of them are little gems of art, and all attest the wonderful inventive genius of this nation. An Alaskan war-canoe is hung from the ceiling in this building; it is hewn out of one great log, and a figure is carved at the prow, and another—a hideous object with the body of a frog—is at the stern; the boat is painted red, black and white; the design shows no little skill on the part of its constructors. This canoe is kept in company with a great many others suspended near it. One of the walls of the Patent Office is hung with a collection of guns, ancient and modern; here is the old flint-lock, side by side with the latest improved repeating-rifle. The geological compartment is especially rich here; one room is entirely filled with minerals, noticeable among them is a huge beryl. Maps in profile, showing coal deposits, and the relative heights of mountains, are very instructive; they also show the depths of seas, lakes and rivers. In the centre of one of the rooms, we see a skeleton of a great extinct animal, the dinoceras, somewhat resembling the rhinosceros, but much larger. This is very skillfully mounted. Other splendid exhibits are here, worthy of the attention of American citizens.



Copyrighted by the World's Columbian Exposition.

Interior Department—United States Government Building.

TREASURY DEPARTMENT, UNITED STATES GOVERNMENT BUILDING.

It seems odd on entering the Treasury Department in the United States Government Building to see high up on an iron frame a huge iridescent lamp with hyper-radiant lens, and one wonders what it has to do with the Treasury of a great nation. When we have learned that all the lighthouses on our coast are under this department, then wonder ceases. Here we find models of several lighthouses, with wonderful lanterns, clear as crystal, whose glass reflectors fling back the rays of light shattered into a thousand prismatic hues. After feasting our eyes upon these guardians of our native shores, we turn to see some evidences of the wealth of the United States. There is here no grand display, but vast material for thought and study. We find specimens of every kind of money ever used in the United States, from the infancy of the government to the present time, as well as medals, notes, bills, silver certificates and revenue stamps too numerous to mention. Among the most interesting in the three great cases containing this display, are a few Continental notes such as were paid to the poor soldiers of the Revolution after years of hard fighting and privation, and which proved of so little value to them. Another feature is that the paper currency of the United States forms a veritable picture gallery of the great men of the land. The engraving on the notes is certainly beautiful, and it is not wonderful that many European, and some Asiatic nations, have their notes and stamps engraved here. The coins are splendidly minted, particularly those of later years, and the milling around the edges is sharp and clear. It may be interesting to know that coin was first milled during the reign of William III., King of England, to prevent the clipping of money, a crime which had become so common that it was made punishable by death. The cases in our picture show many coins and medals of great interest. In contrast to these there is another case, or rather there are two cases, with a partition in the centre, filled with specimens of the money of all nations. Among the coins we find the wampum-belts of the American Indians; the cowries, or strings of small shells, of the Africans, and bracelets, rings, buckles, girdles, brooches, which have in their time all passed as currency between human beings. With these, there is a fine ancient numismatic collection.



Copyrighted by the World's Columbian Exposition.

Treasury Department, United States Government Building.

If true enjoyment is to be found anywhere, surely it is here. We are in a little world of interest, and so arranged as to be easily scanned. The curious phenomena of the Glacial period are seen; ocean's gray immemorial floor gives up its secrets, and volcanic wonders attract. Here are specimens of cave life; huge stalactites and stalagmites, like curiously wrought candelabra, or shaped like pillars, pyramids and pagodas, are at one side, and the inhabitants of the caves, such as eyeless fish, beetles, spiders and bats are near them. We turn from these uncanny objects to feast our eyes on little groups of jewels that look like fruit, so deep and rich is the color. Here are topazes from pale pink to deepest amber; emeralds and beryl, diamonds, rubies, turquoises, and the finest opals, arranged in star patterns or piled in little heaps, under the glass of the long cases; they are so placed that they may be easily studied. It is odd to find a leather exhibit close by these gems; at first we are about to pass them as of little interest, but we soon note that a great variety of skins are here, some made into gloves and fans, and all showing different methods of tanning. We next turn to articles in bone and ivory; some are even made of vegetable ivory, and others of the bone of the narwhal, walrus and whale. Here is a great case of royal birds, peacocks and pheasants being most prominent, and by the case stands the life-size figure of a hunter fully equipped. We are now in the Zoological section; mimic cliffs rise beside us, on which we see mountain goats and chamois, stuffed to resemble their action while living. Here a big caribou appears in the act of grazing, and a sportive little wombat seems thoroughly interested in the operation. A walrus appears in company with badgers, foxes, sea lions, wolves, and all are natural enough to startle us, if they stood on our road by moonlight. Here is afforded us the best possible opportunity to study the facial characteristics of the Indian races, as also their dress and occupations; whole familes are represented in cases, or singly, both men and women appearing to be engaged in some useful art. One woman is shown weaving a blanket, of the kind made by the Navajoes; another is cooking a fish, and one looks to see them turn their heads and speak. Pottery and many relics of the mound-builders and cliff-dwellers are here.



Copyrighted by the World's Columbian Exposition.

Smithsonian Institute—United States Government Building.

CONVENT OF LA RABIDA.

About one mile and a half from Palos, the little seaport from which Columbus set out to discover America, on a crag that stands like a castle above the surrounding country, enclosed by a dense grove of pines, stands the Convent of Santa Maria de Rabida, or St. Mary the Mad. Over four centuries ago, a stranger clad in shabby garments and holding a little boy by the hand, came to its gates and besought the hospitality of the godly Franciscan friars. This was readily granted, and in that manner Columbus and his son first came to La Rabida. The Superior, Fray Juan Pirez, was a learned man, and soon became interested in the theories of Columbus, relating to the existence of a western continent. Through his efforts the Discoverer was introduced at the Spanish Court, and his business brought to a happy termination. This convent has been reproduced in Jackson Park. It is erected on the Lake front, just east of the Agricultural Building. It is two stories in height and has a chapel in the eastern end, surmounted by a small belfry. The exterior is very plain, as entirely barren of decoration as was the original. The western portion is built around an open court, which is almost surrounded by a gallery on the ground floor. From the gallery a number of little cells, such as were used by monks, open out. There are, perhaps, nineteen or twenty rooms in the entire building. The rooms are filled with relics of Columbus, and ancient souvenirs of Spanish history, and the walls are covered with pictures representing scenes in the life of the Great Admiral, as also of Cortez and Pizzaro, the Conquerors of Mexico and Peru. A great array of maps of the world, from the rude drawings of ancient times to the finished productions of our era, will also engage the attention. The inner court is filled with rare plants and flowers, and furnishes delightful warmth and color to the sombre building. La Rabida brings Columbus very near to us, and ably bridges the gulf of centuries. The very bed upon which the Great Admiral slept is before us; the cup from which he drank, the articles used by him in his daily life, lie here to draw him back from the realms of shade, and give to his personality a vividness and reality truly delightful. If nothing more than the Convent of La Rabida were here, it would be enough to elicit the interest and the admiration of the observer.

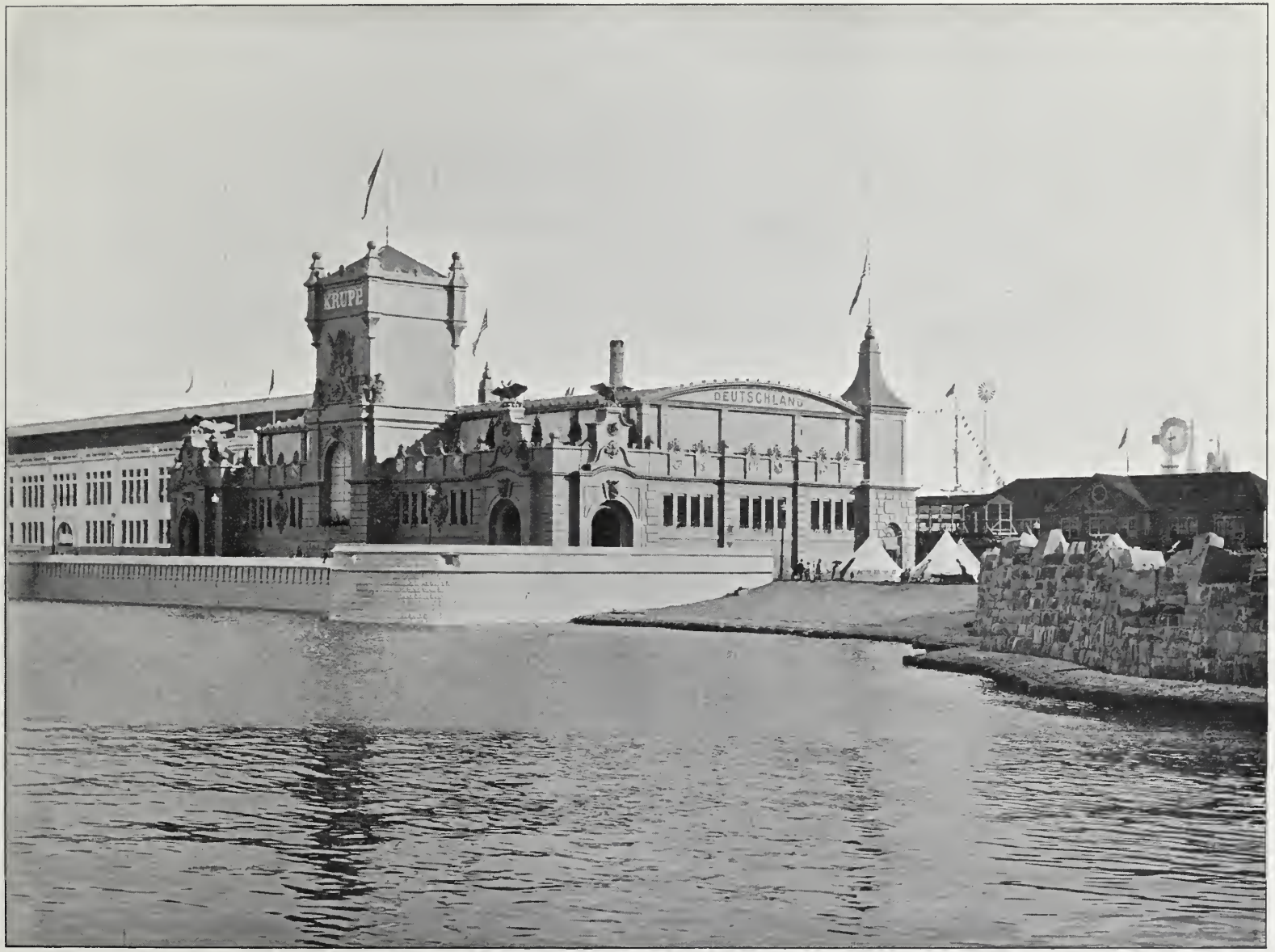


Copyrighted by the World's Columbian Exposition.

Convent of La Rabida.

KRUPP BUILDING.

The Krupp Building is situated on the Lake shore, to the south of the peristyle and close to the Leather Building; between it and the Convent of La Rabida, the three caravels are moored, forming an interesting adjunct to the building. This is one of the most tastefully constructed pavilions on the ground. The color is a dark French gray. The structure is slightly castellated, with turrets and signal towers. Guns protrude from each. The arms of Germany may be seen over the main entrance, and the German eagle perches proudly on the corner. Shields of the different states of the Fatherland are blazoned brightly on panels around the exterior. Though it looks somewhat grim from without, its severity is toned and modified by a profusion of bright flowers and refreshing greenery in the windows. On entering, the building appears plain enough. There is no apparent attempt at decoration, unless a few prints on the wall may be brought under that title, but there is sufficient to engage the attention even of the most fastidious. Of course, the great Krupp Gun is the centre of attraction, but there is much more food for the thoughtful mind than this grim iron monster. The steel with which war vessels are sheathed at the present time may be seen in huge plates; looking at them, it would seem almost impossible that any shot could be able to penetrate them, but when we examine a group of shells lying near, when we try to move the huge spherical masses that are hurled like grains of corn from the iron lips of those murderous guns, our opinion is changed, and we feel that there has to be a great improvement in armor to meet the destructive power of the modern projectile. The wheels of gun-carriages and locomotives lie around without any apparent arrangement; several smaller guns, looking as though they were the children of the great Krupp monster in the centre, stand modestly on either side. The really interesting point in the exhibit is, however, the movable tower, the motion of which is secured by water-power. As it revolves, the gun is either elevated or depressed to secure accuracy of aim. This is perhaps the first time that the mass of the people have been able to see how these huge guns are operated in time of war. The tower shelters the gunner from the enemy's marksman, and the ease with which it moves seems to be almost a miracle.



Copyrighted by the World's Columbian Exposition.

Krupp Building.

KRUPP GUN.

We owe much to the Emperor William, Germany's young "War Lord," as he loves to call himself. Not the least of our obligations is the interesting artillery exhibit which he prevailed on Herr Krupp, the great gunsmith of Essen, to make at the Fair. Germany seems to have taken the lead in heavy artillery among the nations, and we feel it would be rash indeed to attack a nation with such terrible engines of war at her command. A large building has been erected specially for this exhibit, between the Leather Building and the Convent of La Rabida in the southeastern part of the grounds. Our eyes turn to the giant of the Exposition, an enormous rifled cannon, weighing two hundred and sixty-four thousand pounds, or one hundred and thirty-two tons. It is said to be the largest cannon ever cast, and it is certainly the longest. It is a breech-loading steel rifle, calibre sixteen and one-half inches. It is forty-eight feet in length. Near the breech-block it has a diameter of six and one-half feet. The projectile is conical, of chilled steel, and weighs about a ton. Such a mass of metal crashing into any object must work sad havoc. The powder charge required is eight hundred pounds. It costs a small fortune to fire one of these guns, so that frequent practice is not feasible. Looking at this monster from Krupp's great foundry, we are able to judge where the money of a nation goes to in time of war, and to value the economy of peace. The range of the projectile is from fifteen to sixteen miles. Steam or water is required to hoist the shot into its place as the unaided strength of man would be unequal to the task, particularly in the heat and hurry of a conflict. It was no easy task to bring this steel giant to Chicago. A special bridge made of steel and special cars had to be made for its accommodation in Germany, and when it was landed on these shores the Pennsylvania Railroad had to construct a bridge of the same pattern, and also special cars for its transportation. The United States also has several great guns on exhibition, but they are pigmies compared with this German colossus, yet one of them weighs over sixty tons, and throws a thousand-pound projectile, needing four hundred and sixty pounds of powder. There are some very large guns in the British Navy. H. M. S. "Sans Pareil" and the "Victoria" each carried two 110-ton guns.



Copyrighted by the World's Columbian Exposition.

Krupp Gun.

SIAM EXHIBIT—FORESTRY BUILDING.

Most of the Siamese at the Exposition move about very quietly, as if they had hardly been long enough in contact with the nations round them to judge them wisely. It may be that the recent aggressions of France have something to do with this. They are not a large race, but lighter than the Chinese, and better-looking than the Malays. Their exhibit in this building is mostly of woods in the rough; Siam produces many kinds, some of them very valuable. She has been wise in showing her forest wealth, for our trade with the country is rapidly growing, and she will probably find us a good customer, especially in the line of dye-woods, of which many are here. Teak-wood, which is among the hardest of timber, abounds. We use it for spirit-levels, also carpenters' planes and tools which need a wood that will never shrink. The Siamese use it very much in making the cabinets for which they, and the Chinese also, are so distinguished; it takes a high polish, and does not easily chip; the color slightly resembles that of black walnut, or the lighter shades of ebony. Its specially close fibre renders it excellent for carved furniture and ornaments. The oak, pine and chestnut reach a high state of perfection here, and are exported to the less wooded regions of China, for building purposes. Among fruit trees, the pear, peach and apple, particularly the latter, attain great excellence and astounding size. Sapan, eagle-wood, dye-woods, iron-wood and many resinous trees cover parts of the country, which is also rich in the useful bamboo, the vine, and a large species of honeysuckle. But it is in the variety of her palms that Siam really surprises us; these have long, flexible stems, and thick leaves of lustrous dark green. Under proper management, this country must soon come to the front; she is capable of exporting rice, silk, cotton, tobacco, indigo and sugar, with many other articles of commerce. Her people are not remarkable for their industry, which is due largely, no doubt, to the influence of the climate and their tenacity to ancient customs. There are about 2,000,000 Chinese in the country, but they are noted for their industry and quiet observance of the laws of our land. It may be that this visit of so many Siamese to America may have the effect to rouse their countrymen from their lethargy. They can at least become missionaries of industry.



Copyrighted by the World's Columbian Exposition.

Siam Exhibit—Forestry Building.

QUEBEC EXHIBIT—FORESTRY BUILDING.

The Forestry Exhibit of this great Province has in it one tremendous log, polished to reveal the knots and lines, which serve to show its age and beauty. Many parts of Quebec are covered with dense forests, the product of which forms the chief revenue of the inhabitants. Among the principal woods are pine, spruce, birch, elm, maple, butternut, poplar, cedar, oak, cherry and hickory. To these great forests, the eyes of many of our American lumbermen turn longingly. Large tracts of woodland are owned by the government, and many Americans, especially from Michigan, have made contracts to lumber on Canadian soil. They cannot buy the land outright, as the government exacts ground rent, and also a tax in proportion to the value of the logs cut. A special officer is appointed to measure the timber and assess the tax, but even with these drawbacks the industry is found profitable. The majority of the population of Quebec are of French origin, though born on the soil. A patois of French is generally spoken, and is used in the law courts and the churches; till recently it was also in use in the schools. These habitants, as they are called, cling with great tenacity to old ways and customs, and are not nearly so progressive as their Scotch and English neighbors. Multitudes of them are now emigrating to America, and it is estimated that over a million of this race are on our soil to-day. The large manufacturing towns of New England especially attract them, and it is found that here they are industrious and in some cases enterprising, while their great frugality gives them an immense advantage over the average mill laborer; many of them having made a comfortable sum here, return to their native towns, and their improved attire, command of money, which though little, seems great in the eyes of the rural habitant, and above all, their stories of the great wealth of the United States, and the ease with which large fortunes may be made here, cause many others to come. This must prove an advantage in the end both to Quebec and to ourselves, as it will bring Canada and the United States closer together, and lead to good commercial relations and friendly comity, a state of affairs which has long been anticipated by the more sanguine of both countries, and which may be realized in the near future, if present indications do not mislead.

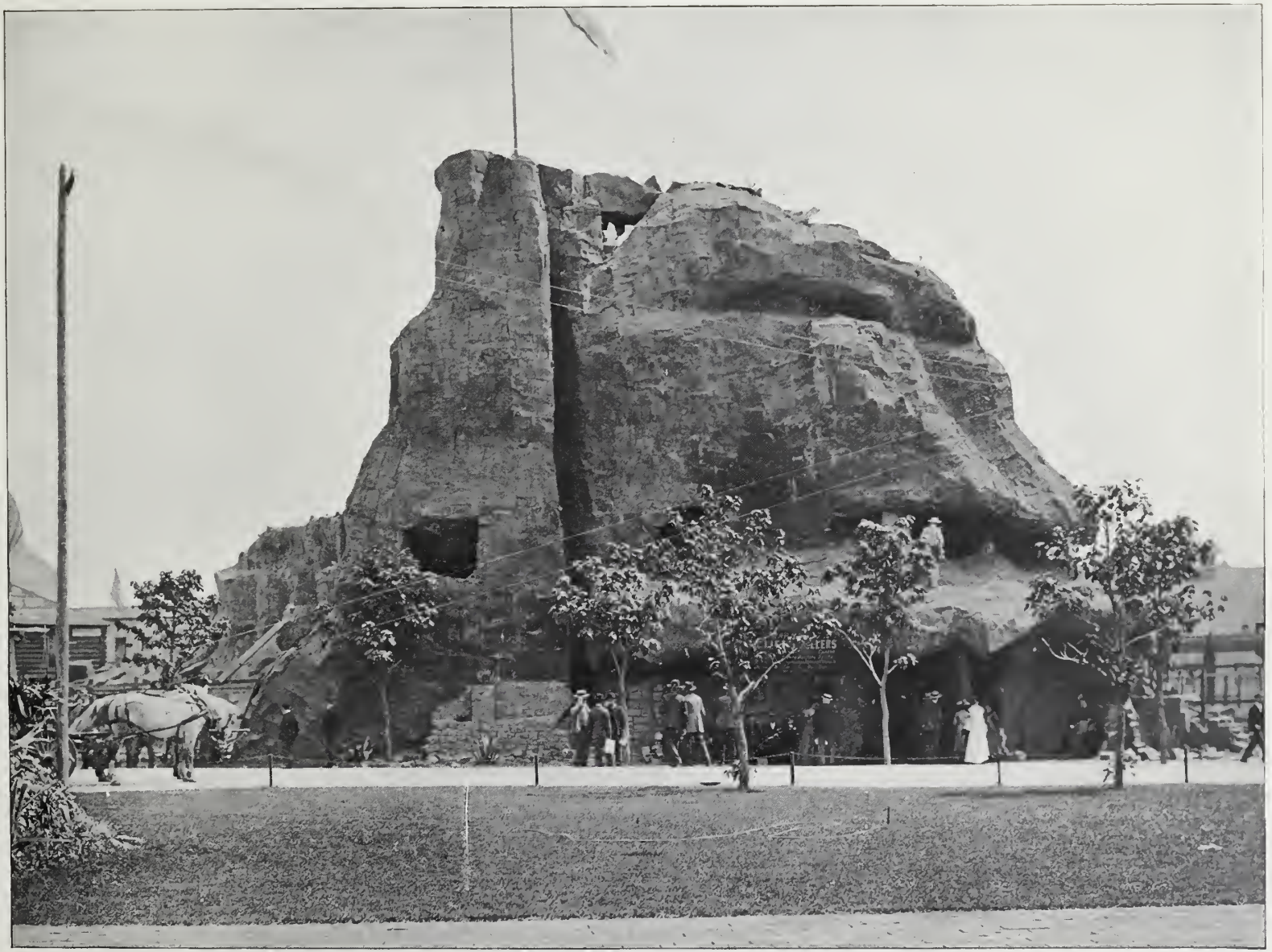


Copyrighted by the World's Columbian Exposition.

Quebec Exhibit—Forestry Building.

CLIFF-DWELLERS.

This picture represents one of the most unique exhibits of the Fair, and most interesting to the American archæologist. It seems to rise right up from the level road, with great seams and fissures in its sides, two of them being entrances. The people, walking on top of it, look like mere pygmies, the height is so great. One can hardly believe that it is not a work of nature, it is so realistic. It is modeled after Battle Rock Mountain, in Colorado. Entering, we find ourselves in a new world; the last castles of an extinct race are before us; one set of buildings represents the ruins found in Mancas Cañon, and is so placed as to resemble, as nearly as possible, the place of its discovery. It is high up on a rock, the only way of reaching it being by fibre ladders. The structures have a castellated appearance, and are many storied. The walls are slit here and there to secure light, and the doors are without the arch, the lintels being long blocks of stone, or heavy logs of wood, laid squarely on their supports. Mortar and cement have been used in their construction, and the stones have been squared by some unknown instrument, as no iron has yet been found in the ruins. Another series of these buildings is high up in the cave, and set in a lofty rift. It resembles some cliff dwellings which have never been entered by white men, as no means of approach has been found. On one side of this structure, the rooms of the cliff-dwellers are shown; they are all circular, with cemented floors and curious fireplaces, having a draught peculiar to these buildings. The cliff-dwellers buried their dead in their own houses, by making a sort of stone chest or coffin, and putting the corpse in with the knees doubled up to the chin; sometimes the limbs were broken in the operation. Several mummies were found in these curious coffins. One of these great cliff palaces had twenty-three rooms, twenty-two feet long. The buildings had store-houses in them for grain and food; the floors were formed by laying heavy beams over the walls of the lower story; smaller timber was placed transversely over these; then twigs and brush, with a heavy coating of cement, were placed over all. A museum, in one of the chambers, contains many valuable relics of the race, such as mummies, skulls, bones, pottery, pieces of cloth, weapons, and tools.



Copyrighted by the World's Columbian Exposition.

Cliff=Dwellers.

RUINS OF UXMAL.

In the department of anthropology, there is one great exhibit that could not be housed in the building, called in the catalogues, "The Ruins of Yucatan," but consisting mainly of Ruins from Uxmal. These interesting remains stand in front of the Anthropological Building, and look weird and strange amid their modern surroundings. They were built ages before Columbus discovered America, probably by the Toltecs or Chicmecs, and prove that a very ancient civilization existed on this continent. The original materials were marble and lime-stone; the keystone is absent, the stone-work being kept in position by the weight of the stone above it. The central building is from the ruins of Labna, and is a good illustration of the nearest approach to an arch made by the ancient inhabitants of Yucatan. To get at these ruins, a jungle tangle had to be chopped away, but their state of preservation is wonderful. The House of the Serpent is also shown; the body of the great feathered serpent, Kukulkan, is carved into the stone-work, all about the building. In another place we see the so-called "House of the Governor," from the ruins of Uxmal, then "The House of the Nuns," with portions of the same great structure. There are also two monoliths here, with specimens of curious carving, and tablets covered with hieroglyphics. The bases of the buildings are covered with vegetation, and the stones which we see are some that fell from the original ruins. Looking at this picture, we cannot fail to be struck with the skill shown in their construction. The race capable of erecting such edifices, must have advanced far on the road to civilization; the architecture is entirely original; no buildings yet discovered in the world resemble them. The altars are richly decorated with conventional sculpture, and in some cases huge tablets covered with inscriptions prove that this race was not without literary capacity. Deep in the Central American wilderness, many such ruins are found; of course, they were originally the great structures of large cities, but the houses of the poorer classes have perished, leaving only palaces and temples. We know, however, that these cities were inhabited by a gentle race, whose offerings to their gods were water, flowers and fruits; and who, unlike the fiercer Aztecs, were averse to bloodshed; their policy was communistic, much as that of the Zunis to-day.



Copyrighted by the World's Columbian Exposition.

Ruins of Uxmal.

MOVABLE SIDEWALK.

This curious structure extends the full length of the pier and, when crowded with people, presents a very interesting spectacle. It will accommodate 5610 persons, who are carried along at various speed; part of the walk moves at the rate of three miles an hour, and the remainder at six miles; three hundred and fifteen cars support the structure, making a chain 4300 feet long; the propelling power is formed by ten street car motors, and the wire and trolleys are concealed beneath the platform, so that we move along, little suspecting the power that impels us. The seats will hold four persons and, if a passenger desires, he can step with comparative ease from one platform to another. This pier is large enough to hold about 40,000 persons, and has few equals in length in the world. Its construction was commenced in September 1892, and it required over three months to finish it; it covers over thirteen acres of ground; a vast amount of timber, 6500 cords of stone, and 151 tons of iron were used in its construction. The piles on which it stands are thirty-five feet in length, the water about the pier is from six to eighteen feet in depth, and the piles are driven deep into the bed of the lake. There are two or three other curious methods of locomotion at the Fair; on the Midway Plaisance, we see the Sliding Railway, an elevated structure, the rails of which are broad and flat on top; there are no wheels, so the car is supported on iron shoes, hollowed out and resting upon the rail; the water is fed into the hollow of the shoe and escapes, by pressure, between the rails. The Ice Railway is another curiosity in this line; at first sight, it looks like a great toboggan slide; it occupies a space sixty by four hundred feet; real ice and snow lie between the tracks, it is made by the refrigerating machinery of a great New York concern; the total length of the tracks is eight hundred and seventy-five feet; the sleighs glide merrily along, filled with happy people whose laughter mingles with the jingling of the bells. It is curious to see people sleighing with the thermometer at 90 degrees, but we are so cloyed with wonders here that nothing surprises us greatly. Everywhere there is motion; electric Launches, Gondolas, the Intramural Railway, the Sliding Railway, the Ice Railway, and the Movable Sidewalk; land and water alike are alive with happy people.



Copyrighted by the World's Columbian Exposition.

Movable Sidewalk.

TERMINAL RAILWAY BUILDING.

At last we have reached the grounds; we step off on the platform and, having secured our tickets, pass through the gates on to a wide, covered platform with several entrances opening into the Terminal Station. Thirty-five tracks run into this station, and it is said that forty-three thousand passengers may be loaded at once on its trains. The building is lofty, its aisles stretching in long avenues on either side, as we pass through. Here are first-class restaurants and refreshment-rooms, with cigar-stands and places for the sale of trinkets and souvenirs. There is a gallery in the second story from which the multitudes, as they land, may be conveniently seen and studied. The high, white walls give an impression of coolness, which is the more marked from the glare without. The front of the building is extremely handsome, entirely in keeping with the splendid architecture of the other structures on the grounds. Passing through, we are directly before the Administration Building, and the glimpse we get of the Grand Basin beyond, and the great buildings on either side, gives us a very fair momentary idea of the grandeur of this Exposition. To the south of us, Machinery Hall looms up, not only a triumph of the Fair, but a tribute to the mechanical genius of the whole world. To the north, the red Transportation Building appears, while that is flanked by the structure devoted to Mines and Mining. Looking upward, the golden dome of the Administration Building towers far above us, a triumph of art and beauty. We pass through this building and, under the great rotunda, we find a model of the United States Treasury Building at Washington, made out of silver coin. This is really the only exhibit here, as all the other rooms are devoted to administrative purposes. Here is the general rendezvous for those who have arranged to meet friends, as the vast, empty hall, save for a few settees at the sides, enables one to distinguish persons readily, while in the other buildings we are lost in a maze of avenues and lanes. It is extremely pleasant to be thus set down in the very heart of this "White City," and from this point, to wander out to glean our little harvest of knowledge and entertainment. The means provided to bring strangers from the city to the Fair Grounds are as ample and as excellent as could be desired. By land and water, every convenience is afforded.



Copyrighted by the World's Columbian Exposition.

Terminal Railway Building.

CHORAL HALL.

Choral Hall is sometimes called "Festival Hall," and is situated between the Transportation Building and Horticultural Hall. It is one of the plainest buildings on the ground, and is in the form of an amphitheatre surmounted by a dome. The principal entrance is from the lagoon, though there are three other porticoes which project from the building. The main entrance has six Doric fluted columns, six and one-half feet in diameter. It is reached by a broad flight of steps, at the foot of which may be seen statues of the two great masters in musical composition, Handel and Bach. Handel was born in 1685 and lived until 1759. Though born in Germany, his music had the greatest influence on England, which country he visited in 1710. An old song tells us:

"Great Handel 'tis said could eat dinner for six,
Which was doubtless his reason on England to fix
As the land where good eating with music they mix."

Bach was born in Eisenach in 1685, the same year as his great contemporary, Handel. He, too, won deserved laurels in the field of melody. The progress of music is represented in bas-relief panels on the side of the portico, and over the door there are portraits in relief of Mozart, Wagner, Schumann, Sheick, Berlioz, Beethoven, Bach and Handel—that great choir of master-singers, whose soul-thrilling productions time will not soon allow to die. Inside, the Hall is arranged very much on the plan of a Greek theatre, except that the part used for stage purposes is here devoted to the choir of 2500 voices. There are no galleries, only a foyer or promenade extending around the building. The audience room will seat 2500 persons. The decorations are reliefs in color, showing the progress of music. The highest class of music is performed here, and frequently throughout the time the Exposition continues, great crowds will hear the choicest melodies rendered in a manner worthy of the most renowned musical centres of Europe. The taste for good music has increased in this country in greater proportion than in any other. The rising generation make it part of their education, and many native composers, stimulated by the emoluments and honor to be obtained, are doing good work. This Hall will be the Mecca of the musically inclined, throughout the United States.



Copyrighted by the World's Columbian Exposition.

Choral Hall.

A lovely sheet of water, this clear, pellucid shading between blue and green. In the sunlight it looks like a great garden, full of magic flowers that one might pluck and bear away. Who would imagine that these waters are as treacherous as any known to man?—that, in a few minutes, that sleepy, drawling tide can change to a surly, swirling flood in which no boat, and only the very staunchest vessels, can live?—that, beneath this diamond breastplate, many a still heart lies, brought to untimely doom? Two vessels here attract our attention, one the war-ship "Michigan," which patrols the lake; the other, the battle-ship "Illinois," which ought to be called a building and not a ship. As we sit here and see the white sides of the "Michigan," we feel proud of our government. Some have suggested that the color be changed to black, or some less conspicuous hue than the present, but we think not. By all means let us show the world that these United States mean peace, and not war, and that, if war must come, we are just as ready to be shot at, as to shoot. The battle-ship "Illinois" is a wonder to strangers; they cannot understand why such a ship should have been built, when a real one might have been kept in these waters at little expense, but they have overlooked one great fact; we needed a building in which to display our naval exhibit; in any shore structure, such a show would have been almost meaningless, but here we see everything in its place; we learn the dreadful power of naval batteries, how they are worked, and the amount of protection afforded the men who fire the guns. Many a mother will go home and sleep more easily having seen this, for she will realize that her son who has joined the navy is not doomed to certain death from the dreadful foreign vessels that she has read about, but that he may some day come home to her, with the fresh laurels of victory on his brow. But we have had enough of war-ships. The view before us is all peace, all beauty. The little sailboat yonder fascinates us; now it dances into the sunlight and, when a cloud passes over the sky, the shadow touches its sail tenderly, and softens its whole outline. Even lovers who sit here do not speak to each other, but all gaze with dreamy rapture on that quivering floor, over which innumerable ships may plough and never leave a track.

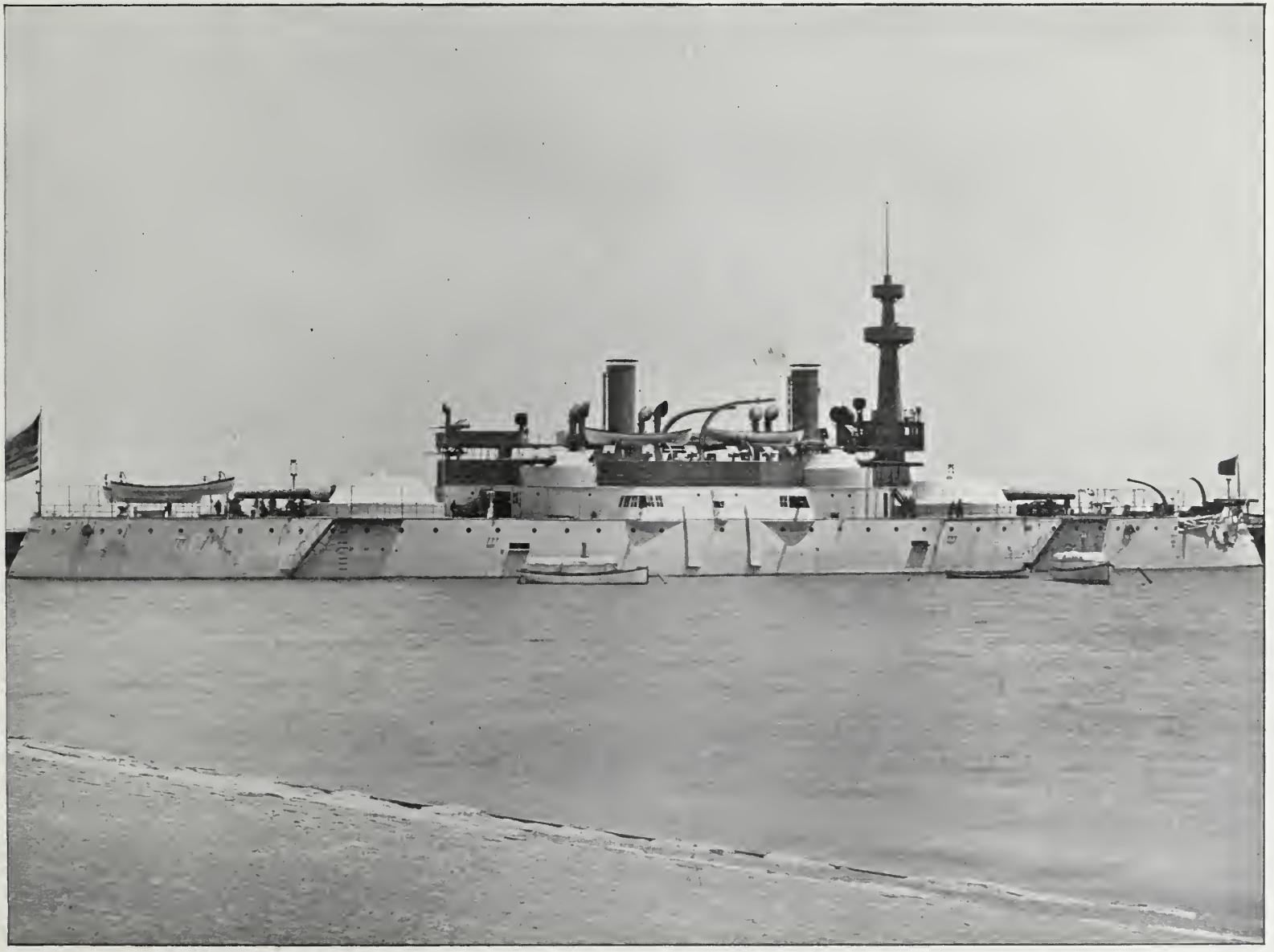


Copyrighted by the World's Columbian Exposition.

On the Beach.

BATTLE-SHIP "ILLINOIS."

Grim and stern, white as though pale through long and arduous struggles with a desperate foe, the war-ship "Illinois" stands at the pier eastward of the Light-house, and almost in front of the great building devoted to manufactures. Its turrets armed with formidable guns, seem to keep guard over the fair white city so rich in the world's treasures and marvels of ingenuity. So perfectly is the ship constructed that it seems to be floating on the pellucid waters of the lake, while in reality it is made of brick, and built on a secure foundation. It is by no means a play-ship, a mere toy to amuse the passing curiosity of a gaping crowd, but an exact model of all that a man-of-war is, and ought to be; showing how the officers and men of our greatest naval vessels live, the system of discipline maintained, the various drills necessary to secure perfection in action, and the latest improvements in marine artillery. While the other departments are represented in the United States Government Building, the "Illinois" serves to contain the naval exhibit of this country. We owe the idea of such an exhibit to Commodore R. W. Meade, U. S. N. The vessel, modeled on the lines of the "Indiana," the "Massachusetts" and the "Oregon," is of 10,300 tons measurement, and cost only $80,000, exclusive of armament and exhibits. Her length is 148 feet, and she is 69 feet wide. Those who never go "down to the sea in ships," who never heard the thunder of cannon, when each iron mouth speaks in dread earnest, can here see something of what war on the water really means. The "Illinois" carries all the guns usual with ships of the class she represents, many of them real and capable of use in actual war, a few of them imitations, because the extreme weight of the genuine guns would destroy such a structure. The way in which the guns are worked is shown, as also the magazines, and the shell-rooms. Nothing is omitted to give the visitor a clear idea of how the genius of murder has been cultivated. The torpedo service is also illustrated in a most interesting manner, and not the least instructive feature of the exhibit is the manner in which ammunition is carried to the guns by machinery. The United States Government has made no vain display here, for most of the objects on exhibition will be transferred to vessels in actual service, thus benefiting the country in a double capacity.



Copyrighted by the World's Columbian Exposition.

Battle=Ship "Illinois."

LOOKING SOUTH ALONG THE BEACH.

The beauty of this Exposition lies in one fact, which is that, though one may be a part of a great crowd, and drift with its impetus hither and thither, there are places in which solitude may be enjoyed; not in the sense of loneliness, for there are always many people about, but in the sense of personal seclusion; nowhere is this so manifest as on the beach. People on the water are always sociable; but by the water it is different. We dream in sympathy with the murmurs of the waters. Here, however, we cannot dream, and turning from the expanse of lake before us, we look southward and enjoy a wonderful view. Before us is the great building of France, our old-time ally, and still loved by all who revere this fatherland. We know that in that building the spirit of La Fayette is enshrined, that many of the documents which he signed, and the things that were dear to him in common life, are within, and so we feel that we are looking on a temple, sacred to the genius of our national life. Where, in the picture, we see the bushes, just south of the French Building, lies the little structure erected by brave old Norway; it is not a noble pile, but it just fits into its place; its dark wood accords admirably with the surrounding green, its quiet rooms are full of restfulness and peace; here we can forget the Fair, and feel as though by some deep, dark fjord, rich in tradition and old in story. But to stay here would not meet the demands of this picture. Yonder, where the tower kisses the sky, is the great building of the German nation, architecturally indescribable, as the nation itself is politically indescribable. Within, German brains, German religion, German taste, and the whole cosmos of German genius reveal themselves. Surely she is a great land and a good land, a home land and a heart land, and a land to be loved by friends and to be feared by foes. Beyond Germany, we see the building of Spain, that gallant, chivalrous land which, in this Fair, has forgotten self, and reached her strong hand to place another jewel on Columbia's brow. Let us not forget that, in honoring ourselves, we have also honored Spain, and Spain has honored us, in lending her ancient renown to our fresh young fame. In the extreme distance, we see the Victoria House, the building of the British Government, and like all things English, it is sound and good.



Copyrighted by the World's Columbian Exposition.

Looking South along the Beach.

MARINE CAFÉ.

Of the many restaurants scattered throughout the Exposition grounds this, situated near the Swedish Building, is the most attractive; at the noon hour, we find ourselves pushing up the broad steps in the midst of a great crowd. On entering, there is nothing remarkable to attract us, unless, perhaps, the fact that only marine food is sold. However, if fish is a brain producer, the people are evidently anxious for brains; and, though the waiters flash about like rifle-shots, they wait with great patience and good humor. There are many really pleasant cafés here. The Bureau of Public Comfort has, in the lower story, a telegraph office with writing-tables and note-paper, convenient for all; the restaurant is above, in a wide gallery, which passes round the building, opening out into balconies where, because of the coolness and the extended view, many love to sit and dine. As a large number of people bring their lunches with them to the grounds, they can purchase a cup of coffee or tea here, and sit at tables, which is better than lunching "al fresco." The Swedes also have a very pleasant restaurant, where Swedish dishes are sold, and one is waited on by bright-faced Scandinavians. In the Polish restaurant, those who love a good dish of gollosh may be found; and on the Plaisance one may dine in as many languages as he choses—Chinese, Turks, Algerians, Germans, Javanese, Persians, all desire him to try their dishes, and expect him to consider them the finest in the world. There are many good restaurants in the large edifices, and that in the Woman's Building seems to hold the favor of the ladies, probably because of the excellent ice cream dispensed there. The most pretentious of all is probably the White Horse Inn, built to represent a famous English hostelry often patronized by Charles Dickens. A large number of English bar-maids, such as any one conversant with the inns of London has often seen, have been imported to attend here, and it is amusing to note the difference between them and the American waitresses; there is a large dining-room on the right side of the hall, opposite the tap-room. All these restaurants form an interesting feature of the Exposition, and minister to the needs of a motley crowd, at the same time introducing many visitors to a Bohemian mode of life with which they were wholly unacquainted.



Copyrighted by the World's Columbian Exposition.

Marine Café.

GROUP IN ESQUIMAU VILLAGE.

We present in this admirable picture a faithful view of the population and huts of the Esquimaux near the Midway Plaisance. Since the annexation of Alaska, 25,000 or 30,000 of these interesting people have become citizens of the United States, and as such they must have a deep interest for us. Clad in their curious fur garments with hooded capes, their squat figures look even more stunted, and the women and children one sees among them are the veriest mites of humanity. In spite of the oddity of the costume, a similar outfit would be rather expensive in this country. The soft, gray tints of the sealskin, spotted here and there with flecks of darker color, being really handsome. No better costume could be conceived for the land of perpetual ice and snow in which they live. The dress worn by both sexes is almost similar. An under-garment of fox-skin with the hair turned inward, a frock, trousers, moccasins and hood make a complete outfit. The hoods worn by the women are larger and are used as receptacles for babies when the mothers travel. During the winter when the Esquimaux have to abandon the upper air and live in their igloo or snow cave, the heat is so great that the family discards all garments and uses them only as mattresses. The Esquimaux of this village are not from Alaska, but are natives of Labrador, a still more inhospitable clime. They are one of the oldest races on earth, an interesting survival of the Stone Age, with little if any admixture of foreign blood. Once this race extended as far as Greenland, and it was in an attack of the Skralingers or Esquimaux that Lief the Unlucky, the son of Eric the Red, who the Norse sagas tell us preceded Columbus in the Discovery of America, lost his life. Thus the curtain fell for nearly five centuries on the destinies of the New World. It is strange to think that perchance a spear flung by the hand of an ancestor of the race we gaze on, wrought this wonder. It is thus we see how intimately each race is connected with others. Looking at those odd, squat figures, with good-natured faces, it is very hard to realize that they ever rubbed shoulders with Europe, or had any influence on its history and destiny. They have proved valuable assistants, with their dogs and sledges, to the many Arctic exploration parties of the last fifty years, sent out from Europe and America.



Copyrighted by the World's Columbian Exposition.

Group in Esquimau Village.

ESQUIMAU HUT.

The Esquimau Village, called by some the Innuit Colony, or the Hasky, is situated at the extreme north-western corner of the Exposition grounds, near the 57th Street entrance. It is surrounded by a green fence, and a small admission fee is charged. The fence encloses several acres, with a pond near the centre. There are ten families, numbering sixty persons, in the entire colony, the youngest being a tiny mite of a baby, born in this country. There are ten cabins covered with bark or moss, and a central Topek in which is stored all that an Innuit needs when hunting on land or water. The Topek is built of walrus hides laid over birchen poles; but the really great show of the Innuit Village is not its human occupants, but the noble dogs that live in pens on the north side of the enclosure. Gazing into their intelligent faces one is somewhat inclined to agree with the caustic remark of Chateaubriand: "The more I see of men, the better I like dogs." Usually eight of these dogs are harnessed abreast to one sledge. They can travel very rapidly, and endure cold and hunger uncomplainingly. The Esquimaux are very skillful in the manufacture and management of the articles necessary to their existence. The Kayak of which we have spoken is a shuttle-shaped canoe covered with hairless sealskin stretched on a whalebone frame with a small hole in the centre for the paddler. The paddles used are tipped with bone, and the Innuit handles them with remarkable ability. He has an ingenious arrangement consisting of a water-proof suit fastened to the Kayak to keep himself dry. The word "Esquimau" means "The man who eats raw flesh." They call themselves "Innuits," which means "people." There are probably not more than 40,000 in existence. They never go to war among themselves, but, though having a great dislike for the shedding of blood, will often secretly and treacherously injure one another. They are easily moved to mirth, and their flat faces break into smiles on the slightest provocation. That they are a comparatively honest people none who have had dealings with them doubt. If one of their number finds a lot of driftwood and piles it together, he has only to lay a heavy stone upon it, and it is recognized as his property. The same is true of game and other objects. This regard for the rights of others is a quality of heart that might be imitated with profit by many more civilized people.



Copyrighted by the World's Columbian Exposition.

Esquimau Hut.

VIKING SHIP.

"Skaoul to the Norseland Skaoul." The centuries have rolled back and we stand upon such a ship as carried Eric the Red, and Leif the Unlucky up Massachusetts Bay, when Spain was not yet a nation and Ethelred II. the Unready, sat upon the English throne. The reason this vessel was built by the Norwegians was to prove to the world that the Vikings did discover America; that their staunch ships were quite capable of the voyage, and those hardy mariners as staunch as the ships they navigated. It can now no longer be said that the feat was impossible, or even improbable. It has been accomplished, and as nearly as possible over the same route, by Captain Magnus Anderson and twelve worthy descendants of the Viking race. With only one mast and a single sail, with a broad oar for a rudder, without cabin accommodation of any sort, and hardly room to stow away their provisions, these men have made the voyage. No modern invention was used to simplify the task. As their fathers did, so did they, and right hearty the welcome we gave them when they touched our shores, and right well they deserved it. The Viking is modeled exactly after the vessel unearthed at Sandjeford, and which is preserved in the museum at Christiania, Norway. Her prow sweeps upward in the shape of a dragon's neck and head, and her stern-port, which is very high, is formed like the tail of a dolphin. Sixteen black and yellow shields, made to protect the oarsmen from the arrows of the enemy, hang on either side, and under the shields, loop-holes have been made for oars. Two pairs of crotches, looking like the frame on which gypsy-kettles are hung, hold the booms that shelter the crew. There is one at each end of the craft. The rudder or steering gear is very simple, resembling, as we have said, a broad flat oar. The keel is fastened into the boat by roots and strong thongs. The "step" of the mast is a huge piece of oak shaped like a whale; provisions were the only ballast. They were kept in boxes and barrels, lashed to the side of the ship under the booms. The ship is built of oak planks over half an inch thick. It is seventy-seven feet long, sixteen feet beam, and from gunwale to keel is six feet. A star banner flies at the bow, and a red standard at the stern with a gilt lion in the red. The black raven ensign of the "Vikings" is also carried.



Copyrighted by the World's Columbian Exposition.

Viking Ship.

SANTA MARIA.

Chicago has no more interesting exhibit in Jackson Park, or on the waters of the lake, than the reproduction of the mimic fleet in which Columbus sailed to the discovery of America. As we gaze upon them, we are moved with admiration for the courage of those undaunted men who, in such frail vessels, could sail unknown seas, which the popular mind and the legends of old sailors, had filled with forms of terror and shapes of direst dread. Phantom ships manned by ghostly crews; islands that, on near approach, sank out of sight with a wailing population, fearful shrieks ringing out from unseen shores, monsters whose iron grasp and terrible maws crushed and dragged down ill-fated vessels; such were the stories told these hardy mariners, and such the rumors everywhere rife. Above all was the sense of the unknown. Ships had sailed out into that ocean, and had never been heard of more; perhaps they lay in ocean's unfathomed depths, perhaps they still sailed on and on, manned by ghastly skeleton crews, grinning with fleshless jaws at the immensity before them. It was an age of superstition, and little wonder was it that, when Columbus came down from Court to Palos with the royal requisition for three vessels, men turned pale and hesitated. The Magistrates of Palos shrank from the task before them. Women clung to their husbands, and would not let them go; and Columbus was looked upon as a monster ready to devour or devote their loved ones to certain destruction. Repeated royal mandates had to be issued before the authorities bestirred themselves. But Palos was not wanting in bold, superstition-defying men, who entered heart and soul into the plans of the great Admiral. Martin Alonzo Pinzon and his brother Vincente Yanez Pinzon came to the help of Columbus. They were wealthy and enterprising men, who owned vessels and had seamen in their employ. They furnished two of the vessels required, the "Santa Maria" and the "Nina." A third vessel, the "Pinta," with its crew, was pressed into the service. They were light barques, called caravels, no better than our coasting-vessels at the present time. The "Santa Maria" was the largest of the three, but in no sense less liable to the dangers of the deep than her smaller consorts, though a little more comfortable on account of the fact that she was decked over.



Copyrighted by the World's Columbian Exposition.

Santa Maria.

The vessels were built high at the prow and stern, with forecastles and cabins for the crew. Only the Santa Maria was decked over, and upon her Columbus placed his flag. The Nina had lateen-sails, which looked like three-cornered mats. They were hung on a cross-tree and fastened diagonally to the mast. The Nina was commanded by Yanez Pinzon; his brother, Martin Alonzo, was captain of the Pinta, and with him as pilot, he took a younger brother, Francisco Martin Pinzon. The other pilots were Sancho Ruiz, Pedro and Alonzo Nino, and Bartholomew Roldan. The whole number embarked was one hundred and twenty men. Columbus and his men, before starting, confessed to the worthy Father Perez and partook of the communion. The entire population of Palos came down to the shore to see them off. Tears and groans were heard on every side. The hearts of the sailors sank within them, and with heavy forebodings they slipped anchor, and set out on that memorable voyage. They steered straight for the Canary Islands, then the outermost limit of discovery. The third day out, the Pinta broke her rudder, an accident due, it was thought, to the fears of the owners, who wished her to be left behind. Columbus spent several days cruising among the Canaries, trying to replace her, but, failing, managed to patch up a rudder, thus enabling her to continue the voyage. Leaving the Canaries, the little fleet sailed out into Neptune's untried domain; for three weary days they were becalmed, the sails hanging idly from the masts. When out of sight of land, many of the seamen broke down utterly. They flung themselves into the bottom of the vessels and moaned and wept continuously. Columbus did his best to cheer them. He caused two reckonings to be kept, that they might remain in ignorance of the great distance between them and Spain. At last, even his iron heart began to quail. The needle varied from the usual point. It seemed as if even the laws of nature were against the rash discoverer. He could not understand it, but commending himself to God still kept upon his way. The ships now began to move through large masses of drifting weed that clung to the caravels, and in some measure retarded their progress. Aristotle had spoken of such a sea, and Columbus supposed that it was this he had now reached.



Copyrighted by the World's Columbian Exposition.

Nina.

The first heralds of land were curious enough, but slight as they were, they were seized by the mariners with eagerness and the avidity of hope. One day a live crab drifted by; on another occasion a white bird which never ventures far from shore, was seen. A pension of thirty crowns had been promised to whoever should first descry land, and so every eye was strained eagerly through the mists which now began to gather about them; but it was weary waiting. Day after day passed and no land appeared, and the men thought that they would have to sail on and on until they perished. A mutiny was the result. Columbus quelled it with great difficulty, and just as it was ready to break out afresh, land was sighted, to the great joy of all. When the day dawned, a lovely island, rich with variegated verdure, appeared before the discoverer, and thus the new world was unveiled. Memorials of this wonderful voyage are now before us in these three caravels, brought by the sons of the same gallant and chivalrous nation, to our shores. No object-lesson could be more striking, no nobler proof afforded of the great truth that:

"God moves in a mysterious way,
His wonders to perform;
He plants His footsteps in the sea,
And rides upon the storm."

Side by side with the monsters of modern marine invention these frail shells lie, speaking of the undaunted heroism of the mariners of olden days. No wonder the men of that time looked upon Columbus as an enthusiast and a dreamer, yet great was the marvel he wrought with such slight material. They lie before us on the waters of Lake Michigan, one thousand miles from the ocean Columbus navigated, looking more like toys than ships once bosomed with the destinies of a world. Their very presence increases the cordial feelings this nation cherishes for Spain, and also for the Spanish-speaking Republic south of us. We dwell on the heroism of the Light Brigade, but the courage of the one hundred and twenty mariners who day after day faced death on an unknown sea was greater, because their trial was longer.



Copyrighted by the World's Columbian Exposition

Pinta.

ARKANSAS BUILDING.

The State of Arkansas has not a very large building, but it must be remembered that it was erected by private subscription, at a cost of $16,000 The entrance is from a large circular veranda, which extends the whole width of the building on the first floor. It is in the French style, and is intended to recall the fact that the first settlers of Arkansas were of that nation. As we enter we pass almost immediately under the rotunda. In the centre of the ground floor, which is made of native hard wood and yellow pine, there is a fountain of Hot Springs crystals, a donation of the ladies of Hot Springs. The basin is ten feet in diameter, and at night presents a very attractive scene when illuminated by electricity. The decorations of the walls are extremely pretty. Sprays of roses and vines give the impression of finished water color, while here and there prettily-painted birds on the wing lend life to the interior. Silken banners hang from the gallery. Just beyond the fountain, under the central arch below the rotunda, there is a beautiful marble figure, by Caroline S. Brooks, intended to represent the water-lily she had modeled in butter. There are also two busts of General Albert Pike, who died recently at a great age. In one of the side rooms stands a Corean cabinet, beautifully inlaid with mother-of-pearl, and also a lovely screen, intended to represent Paradise, which was sent from Canton to the Emperor of China, and given by him to one of our ministers to Corea. It is valued at $1000, and appears cheap at that price. On the second floor we are brought face to face with the mineral wealth of Arkansas; large quantities of ore and minerals are displayed, while wonderful stalagmites and stalactites fill one of the cases. Marbles of great and rich variety, the product of the State quarries, may be seen on every hand. In one department there are no less than seventy kinds of valuable woods made into book form, with the Latin names in gilt upon the covers. They form a very attractive library. On the wall highly-polished slabs of beautiful woods are fastened; they are pictures in themselves of Nature's delicate tracery and gracious prodigality of color. There is also a large case of singing-birds in the gallery, many of them very beautiful, and all of them natives of the State.



Copyrighted by the World's Columbian Exposition.

Arkansas Building.

CALIFORNIA BUILDING.

California evidently believes that "what is worth doing at all, is worth doing well." She has erected a massive structure, second in size to the great Illinois State Building. It is intended to represent one of the old adobe Mission Churches built by the Jesuit Fathers, when California formed a part of the mighty dominion of Spain. The severity of the architecture is, however, most happily relieved by the injection of several Moorish details, accentuated by the flat central dome. Each of the four corners is flanked by a tower resembling the belfries of old Spanish churches, while the main tower is as nearly as possible a reproduction of that of the old church in San Diego. Old Spanish bells are hung in the belfries, their brazen tongues still vocal, though the good Fathers and their churches have crumbled into dust. The building is 450 feet in length by 150 in width. To the top of the eaves is fifty feet, while the dome rises eighty feet above the ground. The floor area within is 100,000 square feet. The appearance of age has been secured by darkening and seaming the walls. The ceiling is of red California tiles. A lovely roof-garden, rich with tropical verdure, forms a pleasant feature of the building, while several fountains on the ground floor form fitting centre-pieces for the display of California's vast wealth of fruit and wines. All the exhibits of the "Golden State" have been duplicated, that a more beautiful exhibition might be secured, and though she is represented in every one of the Department Buildings, notably in Horticultural Hall, she has done well to shrine her treasures in her noble State edifice. Under the Spanish rule, California may be said to have been asleep for nearly two centuries. The life of her people was purely pastoral. Mexico did not improve this state of affairs. The Garden of the World was lying idle, sparsely populated, and given over to a few drowsy shepherds and vaqueros. True, a gracious hospitality prevailed, patterned nowhere on the face of the earth; but in 1848, gold was discovered, and in 1849, like eagles to a banquet, the men of the United States flocked thither, and the slumber of centuries was broken. For fifty-four years California has been awake, and may point with conscious pride to her wonderful advancement in all that pertains to true American culture and refinement.

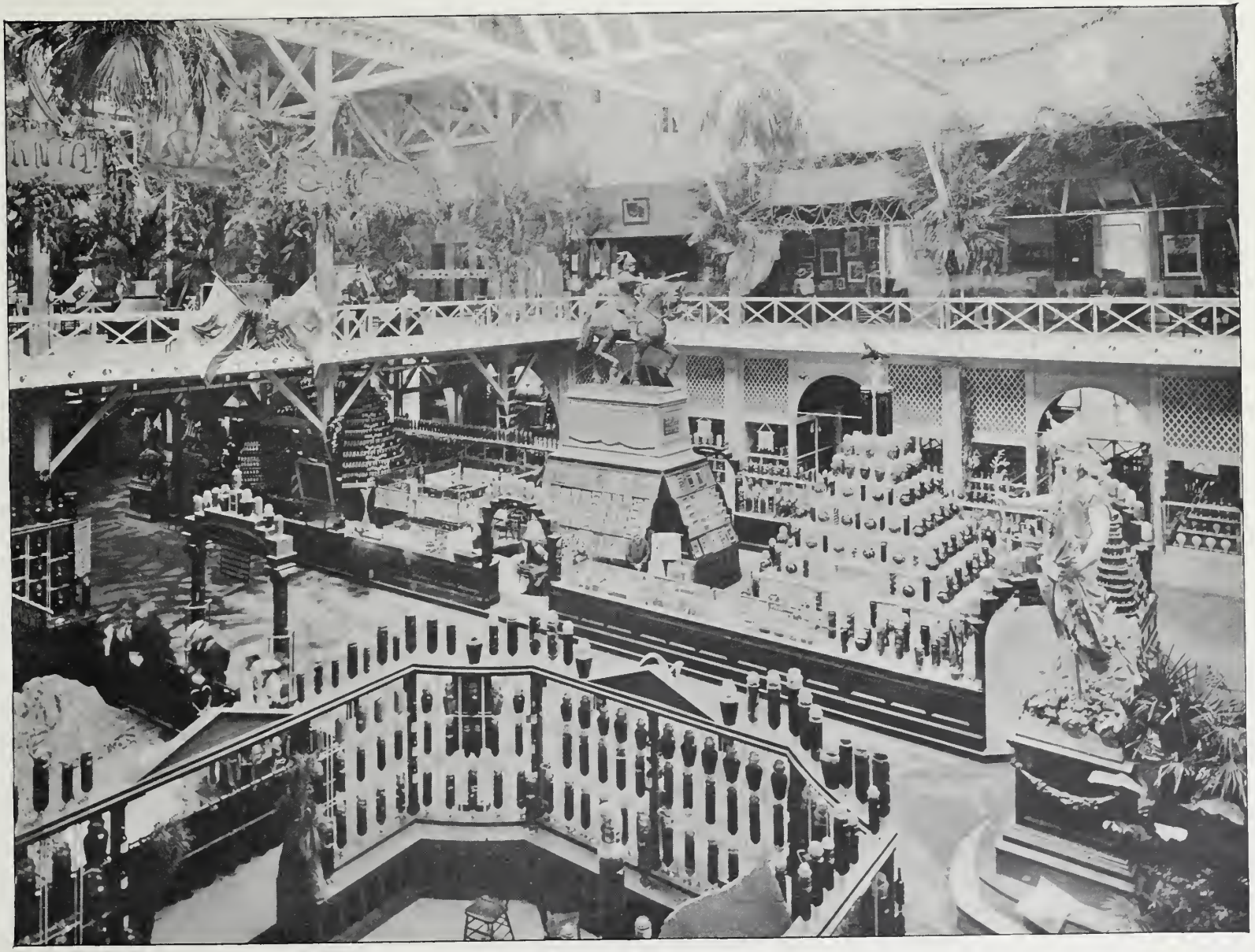


Copyrighted by the World's Columbian Exposition.

California Building.

INTERIOR VIEW—CALIFORNIA BUILDING.

Let us enter this building at the eastern portal; the first objects that confront us are magnificent date palms, quite as fine as one would see in Arabia, the home of the date palm. A rather fiery kind of wine is made in that country, called date-palm wine, which is made from the sap of the tree. Luscious fruits are found on every side; it is wonderful that such a collection could be gathered together so far from the place of their growth. Pears, large as the largest turnips, may be seen in glass jars; some of delicate green, others mottled, as are some early apples. The variety of plums causes one to stand aghast; the wild red plum, looking like a great ruby, is shown in its perfection. Some are a deep purple with skin fluffy as velvet, and others several shades of green, varying from the well known greengage to paper mulberry. Unfortunately, these fruits are not tabulated, so that we find it difficult to mention the varieties. Great golden apricots fill many jars, some of them large as oranges, while the grapes are particularly fine, and the varieties are bewildering, ranging from deepest purple to lightest green. The building in which we find ourselves is well worth study. It is modeled after one of those old Spanish missions, which were built long before the adventurous Anglo-Saxon could claim a single foot of California soil, and when that glorious territory was the ideal land of the agriculturist and fruit-grower; when the original of this building was erected, life in this great State was purely patriarchal, and the planters were wonderfully hospitable; every door was open, and the stranger and wayfarer found a warm welcome. As banks were few, money was often left in piles in the corner of the room, and the guest was expected to help himself to the fair limit of his necessities. It was only when the Americans began to pour in, that this gracious custom ceased, because it was abused. Old bells hang in the towers, the same as were used by the Spaniards more than two hundred years ago. We think, as we gaze upon them, of how many christenings, marriages and deaths their sweet tones chronicled. This building has 100,000 square feet of floor space, and enshrines a display in fruits and products worth at least $1,000,000. No one can enter this building without feeling how great must be the State that can produce such a display.



Copyrighted by the World's Columbian Exposition.

Interior View—California Building.

RECEPTION-ROOM—CALIFORNIA BUILDING.

This is one of the handsomest reception-rooms in any of the State Buildings, and does great credit to the taste of the women of California. The furniture and draperies are rich and handsome, and the pictures are really artistic. Though this is a young State, comparatively speaking, the social sense is strongly developed in its population, and they have established an order called the "Native Sons," which helps to keep alive the memory of the early pioneers of '48 and '49. To have been a pioneer is considered a great honor, but the number of these is rapidly growing less, and soon all will have passed to the great majority. To be the son of one of these men, and to have been born in California, is esteemed a stroke of good fortune, and this Order has been founded by such. They form the backbone of the social life of California, and as we listen to the conversation of some of them in this room, we soon observe that they consider their State the grandest in our great galaxy of commonwealths. The California women have a room of their own in the Woman's Building, which is very lovely. It is furnished in redwood, and the tone of the walls and drapery is a very peculiar shade of green; the walls are covered with pictures of historic interest, and the room contains a bust of Mary Anderson Navarro, the attractive young actress, who was born in the "Golden State." One of the great beauties of the room in our picture is, that furniture has not been crowded into it. In this respect, we can learn much from the Japanese, who never over-crowd their rooms, as we so often do. Here, each handsome piece of furniture can be easily seen and admired. It is all of California wood, and the covering of some pieces is of silk, made in that State. The screens are all hand-painted in artistic fashion, and are mostly the work of women. In the great bowl on the centre-table, flowers such as grow in the "Golden State" are seen, and the vase beside these is especially handsome. The piano here is for use, not show, and many are the visitors who sit down to it, and play the songs of home, while the multitude surge without. Sometimes a group of young people will gather around, and sing the old familiar hymns; many of them have never met before, and may never meet again, but music draws them together, and holds them with its subtle charm.



Copyrighted by the World's Columbian Exposition.

Reception-Room—California Building.

RAISINS—CALIFORNIA BUILDING.

The exhibit in this picture is of raisins, and forms part of the display in the California Building. There is a great deal of dried fruit here, the most imposing being a gigantic horse made of prunes, astride of which sits a warrior of heroic size, composed of the same dried fruit. Raisins have been in use from remote antiquity; they are mentioned several times in the Bible. In Numbers, VI: 3, we read that when a man took the vow of the Nazarite, he should eat neither fresh grapes nor dried, and in I Samuel XXV: 18, we learn that Abigail brought to David clusters of raisins, and cakes of figs, after her husband Nabal had surlily refused to assist the outlawed hero. Raisins are made in various ways; sun raisins are grapes which are allowed to remain on the vines after they have reached maturity, and to dry on the stalk; another way is to partially cut the stalk and thus prevent the flow of sap to the fruit before it is quite ripe; and still another is to sever the clusters of ripened fruit, and expose them to dry in the rays of the sun, covering them at night from the dew, and taking good care that the rain does not injure them. Currants, which are so dear to the heart of the housewife and cook, are dried in this way; they are small grapes, largely grown near Corinth in Greece, from which they derive their name, though it has been corrupted into currants; when gathered, they are spread out on the sea-shore on sheets of canvas, and this in a great measure accounts for the sand and grit we find among them. They are also grown largely on Corfu, and on Zante, two of the Ionian Islands. Greece yearly exports millions of dollars' worth, mostly to England and France. They are good specimens of sun-dried fruit, and are really raisins. An attempt is being made to raise this small Corinth grape in California, but as yet little success has waited on the experiment. Grapes, dried indoors, lose their flavor, and do not bring so high a price in the market. In some countries, the grapes are dipped in boiling water or a strong solution of potash lye to soften the skin and to give the raisins a glossy appearance; and, in Asia, a little olive oil is poured upon the water, to produce the same effect. The California raisins are mostly dried in the sun; the same method being used as in the case of currants, of which we have spoken.



Copyrighted by the World's Columbian Exposition.

Raisins—California Building.

ORANGES—CALIFORNIA BUILDING.

This mighty globe of oranges is seen near the main entrance to the California Building; as the oranges of which it is formed decay, they are replaced daily with fresh fruit, sent direct from this State. The variety now being brought in, is the "Tardif," by some called the "Valencia late," which ripens in July. The orange orchards of California are very profitable; one represented here, brought to its owner a profit of $1500 an acre. The crop was sold for four dollars per box, the number of trees was 130, their age eight years. Another orchard nets its owner from $30,000 to $50,000 a year, and consists of 110 acres, which is all planted in orange and lemon trees. Other fruits pay equally well. One man raised 300 tons of green apricots, which he dried himself. This left him fifty tons which, when disposed of, netted him over $500 per acre. Large numbers of apricots, dried and green, are shown in this exhibit. An apricot orchard of five acres situated near Lordsburg, California, bore this year about 90,000 pounds of fruit which, when dried, weighed 14,833 pounds. The fruit was sold for twelve cents a pound, and, after paying all expenses for picking, drying and shipping, the owner found himself in possession of a clear profit of $1738. From a prune orchard of three acres, consisting of 240 trees, seven years old, twenty-seven tons of fruit were gathered, which sold green for $50 a ton; these brought in $1385; this orchard was irrigated only twice in four years, and the entire cost of culture did not exceed $24 per acre, for the year. Apples also are plentiful; one orchard of 300 trees, "best Spitzenbergs," yielded 3180 boxes; these trees are thirty-two years old, and have never borne a better crop than this. The "Bellflower" trees are just as fruitful as the "Spitzenbergs" and, as we look upon these apples, our mouths water, and we think a trip to California would pay, if only to revel for a time in the enjoyment of her fruit. To omit the peaches would be a great oversight; the following is the record of eleven trees: 480 pounds of fruit were preserved, $10 worth of ripe fruit sold, and $12.50 of the dried; if the dried fruit was sold at two cents per pound, the eleven trees would bring in $2.75 each, which would make the yield of a hundred trees average $275 per acre. It will be seen from these figures that fruit-growing in California is extremely profitable.



Copyrighted by the World's Columbian Exposition.

Oranges—California Building.

MINING EXHIBIT—CALIFORNIA BUILDING.

Dazed with the marvelous display of California fruits and vegetation, we turn to the product of her mines. The central figure is a miner in his working-dress; we gaze at his rugged face for a moment and think how many such, who went out to California in "49," have become millionaires, and even now, though they are old men, direct and control the financial interests of the country. California's mining exhibits are very various. In the Mines and Mining Building, she has a most beautiful pavilion. The front is of marble, and the wings of dark colored and green marbles, with pillared gilt recesses. One wall is painted black, and upon it, in great gilt cubes, the gold yield of the State is shown; these cubes are of the actual size of the bullion gold mined. In 1880, hydraulic mining was prohibited, and the yield of gold was $27,000,000. In 1892, the gold product of the United States was $32,845,000, of which California alone produced $17,160,000. The most curious feature of the exhibit is a number of pieces of pictured onyx, from a mine in San Luis Obispo County, California. These pieces show faithful representations of mountains, forests and lakes; even waterfalls are depicted by the hand of nature in the translucent stone, and the branches of the trees are very realistic. Such have never before been found in the world; some of the pieces are oval, others square; we take them in our hands and feel them carefully to see if the landscapes have been etched upon them, but soon discover that a greater hand than man's has wrought the wonder. One large block of rubellite seen here is worth attention. It is of granite nature, with little pencils and bosses of red scattered through it, much as tourmaline crystals are found. This would make a splendid building stone, and if the cost of transportation were not too great, would probably be very generally adopted. Gems cut and uncut, abound, with piles of silver ore and galena. The pampas grass, seen in our picture, should also be noted; it is grown by a California lady, who colors it and exports a large quantity to Europe. The grass is used for decorative purposes, and is practically a new article of commerce. Many of the sumptuous rooms of the nobility of Europe, and the wealthy of this country, are adorned with these feathery plumes, looking much like ostrich feathers. Quicksilver, copper, tin, iron and coal are extensively mined.



Copyrighted by the World's Columbian Exposition.

Mining Exhibit—California Building.

COLORADO BUILDING.

The Colorado Building does not depend upon its external appearance for its attractiveness. Two tall towers erected on either side of the entrance somewhat relieve the white monotony of the facade. The second story may be reached by winding flights of broad stone steps beside the principal entrance. Colorado is one of the greatest mineral-producing states of the country. The material for its building was contributed by the Colorado Marble and Mining Co. The women of Colorado have nobly come to the front; they subscribed $10,000 for the purchase of the marble statue entitled "The Last of His Race," by Powers, who is well known by his beautiful statue, "The Greek Slave," and by many other noble works in marble and in bronze. On entering the low door, a beautiful marble fireplace meets our view. The columns of the building are wrapped around with grain, of which there are said to be over three hundred varieties. The frieze surrounding the lower story is composed of a series of pictures also composed of grain, and very effective against the Egyptian red which is the prevailing color. One would hardly look for a large display of vegetables and fruit from this State, but the size of the fruit, and not alone the size but evident fineness of quality, is a pleasant revelation to the uninitiated. Highly polished specimens of native woods form a pleasing display, while the great variety is a matter of surprise. In the second story, we gain a good idea of the landscape of Colorado from two large pictures that hang in the writing-room. One is Platte cañon, a narrow passageway between two mighty mountains, which seem to pierce the sky on either side. Another picture is the Currecanti Needle, which rises like the spire of a cathedral, built of huge blocks of variegated colors. The scenery of Switzerland pales into insignificance beside these. On this floor, there is a large audience hall in which concerts are given daily, at the hour of noon. The remainder of the rooms are devoted to the use of ladies and gentlemen, and are very comfortably furnished. The State has done itself great credit in its other exhibits. It has a beautiful pavilion in the Mines and Mining Building, and its display of minerals and ores is second only to that of Pennsylvania. In other departments of the Exposition the flora and fauna of the State are exhibited. The educational value of the display is very great.



Copyrighted by the World's Columbian Exposition.

Colorado Building.

CONNECTICUT BUILDING.

The colonial style of building seems to prevail among the States, and Connecticut is not an exception. The edifice is constructed entirely of Connecticut material, and is a museum of antique treasures. To the right of the entrance there is a large picture of the Charter Oak, the rude-looking frame of which is made of wood from the original tree. Close by is a heavily carved chair which dates from 1785, and a legend over it tells the curious that all the Presidents of the United States from Andrew Jackson to General Grant have sat in it, as also many other eminent men; the principal interest it has lies in the fact that Chief Justice Taney sat in it when the Dred Scott Decision was delivered by the Supreme Court, of which he was a member. There is also an old settle once used in an open fireplace, reminding us of the ideas of comfort entertained by our forefathers. Against the wall on the left is a large trophy of guns, horse-pistols, carbines and blunderbusses. The guns used by the Hessians, who fought against us in the Revolutionary war, are side by side with old queens' arms and the horse-pistols of Governor Jonathan Trumbull, who ruled Connecticut from 1769 to 1783. Next to this is a framed letter from George Washington to General Huntington, written October 16, 1783. There are several old chests and coffers in the rooms; the oldest is a bridal chest of dark oak, richly carved, said to be three hundred years old. It is solid enough to bid defiance to the ills of railroad travel and large enough to put a modern Saratoga trunk to shame. Another, once the property of Thomas Robinson, is certainly two hundred and eleven years old and it may last for many centuries yet. But we must not overlook a life-like portrait of that gallant son of the "Nutmeg State," General Israel Putnam, jocosely called "Old Put" by his admiring men. Upstairs, there are several rooms roped off from the eager public. This was done to preserve the old quilts on the antique four-post beds, which were in danger of destruction by frequent handling. In one of these rooms is a chair one hundred and fifty years old, once used by Parson Newell. The stencil work in one of the rooms is in imitation of the wall paper of the apartment in which George Washington slept when he occupied the Webb house, in Weathersfield, Connecticut. The other wall decorations are done in leather.



Copyrighted by the World's Columbian Exposition.

Connecticut Building.

DELAWARE BUILDING.

The little State of Delaware has a very creditable building, representing a colonial cottage, very pretty without and very comfortable within. As we enter, close by the door, on a piano, there is a very beautiful stuffed silver fox, a native of the State, though now very rare and valuable. On the mantel-shelf there is some china brought from Staffordshire in England in the year 1688; it is carefully fastened down so that no light-fingered individual could possibly appropriate it. The mantel is itself very attractive, of white and gilt, with a fireboard of mosaic. Close by, there is a cabinet of very beautiful blue Delft-ware over 150 years old, and of that rich color now so very difficult to obtain. The room is finished in pine; the walls are colored Egyptian red; in an adjoining room hangs an ancient banner presented by the ladies of Wilmington; it was carried by a Delaware regiment in the battle of Brandywine, where Washington and La Fayette were obliged to retreat before the rude valor of Von Knyphausen and his Hessians. The inscription on the banner reads:

"What constitutes a State?
High-minded men, men who their duties know,
But know their rights, and knowing dare maintain."

We pass under this banner into another small room, on the wall of which hangs a great number of old clothes worn over 100 years ago, and samplers worked at least a century and one-half ago. There is also an old warming-pan, such as was used by the housekeepers of days long gone by, to take the chill off the bed to be occupied by guests or travelers. A good old custom, which might still be followed with great advantage to the traveling public in some of the best chambers and houses in the New England States. There is also a picture of the old Swedes' Church in Wilmington, Delaware, in the graveyard of which many members of the Bayard family are interred. The church is nearly 250 years old, and is one of the prettiest sights in that busy city. It is still used for divine worship. It will be remembered that the Swedes were the colonists of Delaware, and many of the best families of the State are descendants of these sturdy sons of the North.



Copyrighted by the World's Columbian Exposition.

Delaware Building.

FLORIDA BUILDING.

Florida is represented at the Fair by a building intended as a reproduction of Old Fort Marion built by the Spanish in St. Augustine, Florida. The original Fort was built by Aviles de Menendez in 1665, and covered four acres of ground. It required 1000 men for its defence. The replica is 155 feet square and carries out the plan of the original fortress to the minutest details. Four bastions give it an appearance of solidity and strength. There is a moat around it such as characterized the castles of mediæval times, and a heavy-looking barbacan gate frowns on the intruder. The walls represent solid masonry and are loopholed for musketry. In fact, its aspect is grim and inhospitable in the extreme. Once past the gate, however, all is changed. Lovely parlors and reception-rooms offer a grateful contrast to the grim exterior. Some rooms are devoted to exhibitions, and all are paneled with beautiful woods of native Floridian growth, polished to show the delicate veining and tracery which the artist Nature has bestowed upon them. But there is another treat in store. The rooms open upon an inner court-yard adorned with orange trees and flecked with feathery palm-like bamboos, while parterres of bright flowers star the grounds, their varied hues reminding one of the beautifully dyed rugs dear to every lover of art. Florida deserves our gratitude for the good taste she has shown. As we gaze upon this mimic fort, we are carried back to the days of the Puritan fathers. It was begun the very year they landed on Plymouth Rock, 1620, and took over thirty years to complete in its present form. Since its foundations were laid, the Anglo-Saxon race, a mere handful on the Atlantic coast, struggling to exist amid the most inclement surroundings, has increased to tens of millions, while the glory of Spain has declined, and the mighty banner of Castile has given place to the stars and stripes of a nobler, broader freedom. Florida, from being a mere hunting-ground for Indians, has become one of the leading States of a great Union, and in this wonderful Exposition has given the most tangible proofs of progress and development. The orange groves of this state are famous for the extent and excellence of their production. Florida enjoyed an almost world wide reputation as a winter resort for invalids until the building of railroads made California so easy of access and therefore so desirable.



Copyrighted by the World's Columbian Exposition.

Florida Building.

IDAHO BUILDING.

How these buildings revolutionize one's ideas of the different States and Territories! We laugh at foreigners because they know so little about us, and yet we ourselves are very slightly conversant with the distant sections of our Union. The Idaho Building is colonial in style, though the territory was unknown when our fathers were early connected with Great Britain by colonial ties. Over the door is "Idaho, the Gem of the Mountains," a very felicitous title. Idaho is said to produce the largest amount of mica in the country, only one other State, North Carolina, producing the pure article. Mica then enters largely into the ornamentation of the building. It has a large Mica Hall, some of the sheets used being 12 by 20 inches, and as clear as glass. The windows, panels, wainscoting and other parts are made of ore. Some lovely agates are on exhibition. The people of Idaho are very proud of their State, and claim that its lofty mountains and numerous deep blue lakes far surpass those of Switzerland. The exhibits of Idaho claim attention; Custer County has sent a beautiful specimen of onyx, far surpassing the Mexican variety in delicate wave-like color. Some fine sapphires are also in this collection. Palladium, a metal of twice the value of gold, is also exhibited by Idaho. It costs $38 an ounce, and is used for tipping scientific and astronomical instruments. A stone of pink and green color, harder than jasper, and which will cut glass more readily than any diamond, is among the exhibits; even emery has little effect upon it, so adamantine is its fibre. It was sent from Lewiston. Genuine fire opals of superior quality have been sent from the mines of Latah; a petrified tree from Custer County, which distinctly shows the bark and grain of a species of pine, is on view. All kinds of dried fruit and many green varieties, kept cold for preservation, make a fine display. Interesting specimens of the handiwork of the Lapwai Indians are to be seen; bows, arrows, baskets, moccasins, spears, fishing-tackle, and many rare Indian relics comprise this exhibit. One is astonished at the progress of this almost infant community. There is a popular impression that grizzly bears, Rocky Mountain sheep, and a medley of foreign miners inhabit Idaho, but a visit to the Exposition soon dispels this illusion. The wealth of this new State has vastly increased within recent years.



Copyrighted by the World's Columbian Exposition.

Idaho Building.

INTERIOR VIEW—IDAHO BUILDING.

This room in the Idaho building is ceiled with great cedar logs, colored to present the appearance of great age; it is intended as a model of a miner's cabin. Idaho is one of the greatest mining States of the Union, and on many a mountain slope, and in many a gulch, these cabins may yet be seen. The country abounds in game, and many men follow hunting, fishing, and trapping, for a livelihood, and spend the greater part of their time in such log huts. At one end of this room, there is a large fireplace, made of ores in which a large proportion of the precious metals is visible, and the andirons represent a miner's pick and shovel, while other mementos of his occupation are seen in the handles of the doors, and in the window-latches. A very curious room in this building is set apart for men; it is made in imitation of a hunter's and trapper's cabin, and is rudely fitted up; the fireplace here is a curiosity; the material was brought from Idaho, and looks something like lava; the andirons are in the form of fish spears, arrows, nets, bows, and other metal-work, illustrating the weapons of the Indians. In rooms such as these the miner or the trapper must spend a solitary existence; very few of them are married, and so they cook and wash for themselves, unless, there may be Chinamen in camp. The Chinaman is literally the maid of all work, and frequently receives more censure than cash. Indians will not do their work and, in fact, are seldom permitted to come near the mines; should they do so, they have to be on their good behavior, as the busy miner will stand no nonsense from the noble redman. The rafters here remind us of some of the ceilings in old European hostelries; huge flitches of bacon, and strings of onions, with sides of jerked beef, and smoked tongues often depend from them, and not infrequently culinary utensils go to make up the decorations. It is well that the children who come here should see these rooms. They teach the lesson of the growth of our national civilization, and how, step by step, men have made their way in life, as well as something of the cost of the luxuries that we now enjoy. When the foundations of a nation's civilization are bared before our eyes, we are apt to judge, with greater acumen, the value of the superstructure. The foundation, then, is here before us, in the cabin and log hut.



Copyrighted by the World's Columbian Exposition.

Interior View—Idaho Building.

ILLINOIS BUILDING.

Illinois comes proudly to the front with the largest and costliest of all the State Buildings. $250,000 were expended in its construction, and it occupies one of the most charming sites on the Exposition grounds. The grand entrance to the building faces a beautiful water-way sixty feet wide, while in the north and east it is flanked by the foreign buildings and the charming edifices erected by other States. The building is erected upon a terrace four feet high, which gives it a very commanding appearance. In front of the entrances there are stone terraces ornamented with statues. The material used in the building is Illinois stone, brick and steel, and the design followed is severely classical. Fountains, statuary and flowers decorate the surrounding grounds. The statues are made of carefully prepared blocks. A Memorial Hall and School are attached to the building. A generous exhibit, showing the industrial, political and educational progress of the State is found within the buildings. Illinois contributed $300,000 toward making her exhibits worthy of her greatness. One object of interest is a thoroughly equipped Common School room under the management of the Superintendent of State Education. Here the various methods of normal training are shown. Natural History, Architecture, Archæology, are all represented by casts and drawings. A visit to the Illinois Building cannot fail to delight. The building is 160 feet wide by 450 long; the school-house, 75 by 60; the dome, 72 feet in diameter and 200 feet high, with a lookout 80 feet high, and a lantern 175 feet high. The side walls rise to 47 feet, while the central wing on the south is 72 feet high. Lorado Taft, who is the best known sculptor in Chicago, is the author of the figure which crowns the entrance. It represents "Illinois Welcoming the Nations," and is draped in easy flowing garments. Another group represents the "Birth of Chicago," and there are two others, "Education" and "La Salle and His Companions." The seven figures used as decorations in the rooms, were designed by six young women of Illinois; they represent Maternity, Justice, Charity, Faith, Learning, Art and Welcome; while all the others are of staff, the last is of Parian marble. It is a great pity that all these figures are not in the latter material, as they would be enduring monuments of the skill and genius of our female sculptors.



Copyrighted by the World's Columbian Exposition.

Illinois Building.

RECEPTION-ROOM—ILLINOIS BUILDING.

This room gives us a peep at what we might call the home life of the Fair. It is the reception-room in the Illinois Building, and as such it is naturally the headquarters of the citizens of the State. The main object of interest in the room is a battlepiece, in the foreground of which General Logan is seen on horseback cheering on his men. He was immensely popular with his soldiers, and looked closely after their comfort. One very good story is told of him; in the South, the fences are formed of twelve-foot rails, built up in zigzag style, called snake-fence; the soldiers found the wood very convenient to light their camp fires, and generally demolished the fences in the neighborhood of their stopping-places. Orders were issued from headquarters that this must cease, as the property of the enemy was to be respected. Logan had, of course, to issue the order to his men, but as he did not believe in letting them suffer, he decreed that while they must not burn the fences, they might use as much twelve-foot split wood as they chose. The soldiers fully appreciated the point, and blessed Logan over their pannikins of coffee, after many a hard day's march. This picture is a lifelike portrait of the brave General who was, indeed, one of Illinois' favorite sons. Close by this picture is a portrait of General Grant; he is represented in the full vigor of his manly strength; looking at it, we cannot wonder at the success of the man. "I'll fight it out on this line, if it takes all summer," he said at Vicksburg, and the face shows here inexorable tenacity of purpose. It is strange that Fortune should be pictured as a blindfolded woman turning a wheel, when the man and the purpose in him have so much to do with gaining success. The small picture to the right is of President Andrew Jackson, the stern, unyielding man, who crushed the Nullification movement at its birth, and threatened to hang Calhoun as high as Haman. These three men are typical Americans; Jackson, dogged and implacable; Grant, far-seeing and persistent; Logan, brave and generous. We stand and look into their faces, and in a dim way realize the value of the stern training that made such men possible. It is a glorious thing that the "Heaven-born skill of the artist's fingers" can preserve, for future generations to study, the faces of men who acted greatly in great times.



Copyrighted by the World's Columbian Exposition.

Reception-Room—Illinois Building.

AGRICULTURAL EXHIBIT—ILLINOIS BUILDING.

It should be remembered that, while nearly all of the States have exhibits in the great buildings, many have even finer ones, in certain departments, in their own. Illinois is among the number, having divided her agricultural display into two sections. This beautiful picture gives a very good idea of how tastefully these displays are arranged. The rural scene in the background is made of corn and wheat, and the frame-work and wall are of cobs and grain, skillfully manipulated. The delicate tracery on the upper part of the frame is of grains of corn, colored to add to the effect, and the design upon the section of the booth visible, is wrought of cobs cut into sections and glued in place. The panels of the booth are decorated with a repoussé of wheat and grasses, producing a charming effect. Specimens of the seeds of the State may be seen in the glass globes to the left, and fruits are ranged on shelves in tempting piles. Illinois is a great State, and has worked nobly to make all of the departments of her exhibit perfect in their way. The artistic sense must be very highly developed among her ladies; they sent in many pictures to the Fair, over a hundred of which were accepted. It is not many years since it would have been hard to find fifty good women artists in America, whereas now our schools of art and design are producing a thoroughly accomplished class. This, and the development of such good taste as is shown here, must have a good effect throughout the country. Once the beautiful was almost banished from our homes; the blinds of the front windows were kept down, except on the rare occasion of company, and the rooms were damp, musty and ungarnished, except perhaps for a few rude daubs of no artistic merit on the walls; the family lived in the kitchen, or in an unattractive living-room, and no effort was made to cultivate the esthetic sense; the revolution in this respect is almost startling. Now nearly every farmer's daughter can paint, and often very well. Young ladies of this class have decorated many of the booths here, and have helped to make the walls of the Woman's Building beautiful with their productions. We are like a new nation in this respect; our eyes are now wide open to the beauty surrounding us; we have learned that it does not detract from our usefulness in the ordinary affairs of life.



Copyrighted by the World's Columbian Exposition.

Agricultural Exhibit—Illinois Building.

INDIANA BUILDING.

The Indiana State Building is next to the splendid structure erected by Illinois. The edifice is quite imposing, having a series of red Gothic towers, which rise above the gray walls of staff, greatly heightening the effect. Its erection cost $37,000. In front there is a circular balcony with a pale blue roof. As we enter, the object that first strikes our attention is a magnificent fireplace done in pale blue tiles, with gilt fleur-de-lis and bands. The massive andirons are of highly polished brass. The work was done by the Indianapolis Domestic Tile Co. There are two beautiful statues in the hall; one by Retta T. Mathews, is a studious-faced muse with portfolio in hand; the other, by Miss Francis Goodwin, represents a nymph. The hall is finished in oak and the prevailing color of the wall is blue. There is a second fireplace on the lower floor admirably carved, and presented by the women of La Fayette, Indiana. Up a broad staircase we ascend to a second story. To the left there is a large reading-room, with a cool, cosy balcony attached, and across the hall from it are committee and smoking-rooms. The third floor is devoted to rooms for the employees, and signs in the halls inform the public that luncheons can be eaten only in a room on the third floor. There are a great many curiosities in the building, bearing on the history of Indiana, and some of the portraits of her more eminent men adorn the walls. There is a very curious souvenir of the quarries of the State, consisting of the life-sized figure of an elephant, carved out of a single solid block of stone. The whole place has an air of comfort and sociability. The broad balconies are filled with easy-chairs; the carpets of the floors correspond with the prevailing color tone of the walls. There is an Information Bureau to which all the residents of Indiana may come for such information as they need, which is given with a readiness and cheerfulness that goes far to prove that the citizens of each State represented in the World's Columbian Exposition regard themselves as members of one great common family. Another very noticeable feature is the delightful odor of pine throughout the building. It comes to one like the breath of a wind-swept resinous forest. Nature, the grand perfumer, has diffused through every room a matchless odor beyond the power of all earthly chemists to reproduce.



Copyrighted by the World's Columbian Exposition.

Indiana Building.

IOWA BUILDING.

The Iowa Building is a model of the capitol of that State. It is made of a steel frame-work into which much glass is set. The main objects of interest are the exhibits of grains, grasses, and agricultural productions by the farmers of Iowa. The Corn Palace adjoins the main building. It is the old Jackson Park Pavilion metamorphosed. Here truly corn is King. It is in the sides, in the columns, on the ceiling, in myriad decorations everywhere. Over three carloads of corn in the ear, besides other grains, were used in the embellishments. In the Woman's Building, the ladies of Iowa have surpassed even this great display. Their booth is a marvel of art, within and without. One end is decorated with pansy panels, into the hearts of which kernels of corn are wrought with strikingly natural effect. A row of women's heads, done in corn, may be seen on another side. The hair is of the silken tassels of the corn, and the dress is of the husks. The frieze surrounding the room is intended to represent the old Greek story of Ceres, the goddess who first brought corn to Attica. It is a beautiful legend, beautifully illustrated. Pluto, the god of Hades, was unable to find a mate among the bright goddesses of Olympus, so he applied to Zeus, who could not openly help him, but advised him to carry off a bride. Ceres had a beautiful daughter, Proserpine, and upon her the choice of Pluto fell. He stole her from her mother and bore her off to his gloomy home. The complaints of Ceres reached Juno, and Zeus was obliged to placate the mother and husband also. He therefore decreed that for six months of the year Proserpine must dwell with Pluto in Hades, and for the next six months with her mother on Olympus. The meaning is that the grain, which is typified by Proserpine, must lie in the ground before it springs to upper air. A picture hanging upon the wall of this booth, called the "Water-Carrier," is a woman made of the different parts of corn; the foreground is formed of grasses, the trees of sorghum. The mat is made of hominy, and the frame of ears of corn. A great many natural fruit designs are made of seeds and spices. The ceiling is of woven pampas grass and millet seeds. All this wonderful work was done by the ladies of Sioux City. In other departments Iowa is also fully represented, particularly in the Agricultural Building.



Copyrighted by the World's Columbian Exposition.

Iowa Building.

KANSAS BUILDING.

Kansas has a building resembling in some respects that of California. The material used in its construction came entirely from Kansas. The building is cruciform in design, two stories high, and cost $20,000. The floor area is 13,924 square feet. Part of the building is devoted to club purposes, but ample room is left for one of the most unique displays of the Exposition. The Kansas University has contributed a remarkable exhibit of the wild animals of North America. The mounting is especially fine, and speaks well for the progress of the taxidermists' art in this country. There are two female pumas or mountain lions, each with a group of kittens about her, and all looking very lifelike; wild big-horn sheep, much like the moutons of Corsica; white Rocky Mountain goats; the moose, which is now nearly extinct except in Maine; the bison, whose kind has diminished, within the memory of man, from herds numbering millions to a wretched remnant of seven hundred. Foxes, wolves, elk, and deer, the panther, wild-cat and lynx form groups almost terrifying on account of their lifelike appearance. The great agricultural wealth of the State is also displayed, and her mineral treasures form a very creditable exhibit. Doubtless the Kansas Building will prove the Mecca towards which the eager feet of the children will turn, for it contains within its walls such material for instruction as is rarely presented to the public. Too much praise cannot be bestowed upon the women of Kansas for the generous part they took both in securing money for the building and getting together the exhibits. Many who visit the Fair will gratefully remember them. Kansas has an area of 81,318 square miles, or about 53,043,520 acres. The surface is generally flat, and much of the soil is admirable for grazing and agricultural purposes. Inexhaustible beds of bituminous coal exist in the eastern part of the State. A great deal of it lies very near the surface. Magnesium limestone, a very beautiful material for building, is plentiful. Large lead mines exist in the south-eastern portion of the State, and are largely worked. A very pure quality of salt is also found. A large variety of timber grows in the eastern part. A few years ago Kansas was practically a terra incognita. She now has a population exceeding half a million and is one of the most progressive States.



Copyrighted by the World's Columbian Exposition.

Kansas Building.

KENTUCKY BUILDING.

Outside of the Kentucky Building a colossal statue of Daniel Boone, the old hunter, is very appropriately placed. He was probably the first white man to set foot within the present borders of the State, and his battles with the Indians and hairbreadth escapes form one of the most thrilling chapters in the early history of Kentucky. The State Building, which cost $10,000 to erect, typifies the southern colonial mansion. Without, the building is of a cream color, and very attractive. As we pass the portal, we observe that the roof of the entry is of a dull shade of green. In the centre of the reception-room there is a large statue of Henry Clay in the attitude generally assumed by him when delivering a speech in the House. An old-fashioned colonial fireplace, with heavy iron andirons, is at one side of the hall. A whole log could be burnt in it at once, and we can well imagine how cheerful the Lilliputian flames, dancing on the prostrate giant of wood and making grotesque figures on the wall, must have been enjoyed by our ancestors, and have formed a pleasant centre for family gatherings. It is amusing to hear people talk now of bringing up their children around their family hearth when, as a usual thing, the said hearth is only a register set into the wall. Part of the lower floor is devoted to a ladies' parlor and toilet-rooms, the former decorated in red and green. The second floor is surrounded by a gallery, from which we pass into the gentlemen's rooms, one for reading and writing, and another for smoking, besides various committee-rooms. This floor seems almost like a picture gallery. There is a splendid portrait in oil of General Lee, its calm, grave face wonderfully lifelike. The strong face of Secretary Carlisle looks from another canvas, and a long array of pictures of eminent men, in which Kentucky appears to have been particularly rich, decorates the walls. On one of the tables there is a machine showing how the planets revolve around the sun. It is easily set in motion and gives a practical object-lesson in astronomy. There are some marble busts and a goodly number of old family portraits. A very interesting exhibit is a trophy of Indian arrow and spear heads of jasper, sardonyx, flint and chrysolite. They are in an excellent state of preservation and are all found in Kentucky. A large picture of the Mammoth Cave is one of the exhibits.



Copyrighted by the World's Columbian Exposition.

Kentucky Building.

LOUISIANA BUILDING.

This State has for its headquarters a reproduction of an old plantation mansion, with great doors, wide piazzas, and dormer-windows. It cost somewhat over $10,000. The interior is finished in pine and cypress, and is very attractive. It is a typical Southern home, and as such is much enjoyed by the people who seek its hospitable shelter. The furniture is antique Spanish, most of it nearly 200 years old; it came from many of the old mansions in the State. One room is finished entirely in curly pine, a rare wood and extremely beautiful, susceptible of a high polish and of very odd grain. The second story is devoted to pictures and curios, of which there is an ample store. One of the most valuable of the latter is George Washington's account-book which shows the practical bent of the mind of the "Father of His Country." President Zachary Taylor is quite well represented by relics. His gripsack, a well-worn article, his hat worn in the Mexican war, and which would in this refined age be denominated "shocking," his sword and other articles help to add interest to the display. Those who have read Longfellow's poem, "Evangeline," may not be aware that the exiled Acadians sought refuge in Louisiana; but such is the fact, and it is quite fitting that a picture of the home of that ill-fated heroine should be seen in the building of this State. The descendants of this gentle people are to-day called "Cajuns," in the southern vernacular. The attraction is rich in military relics. Among them a sword presented by the State of Louisiana to Lieutenant Nichols, the first American soldier to mount the walls of the Bishop's palace at Monterey, during the war with Mexico. There are several pictures which belonged to the Spanish rulers of Louisiana, two bearing date 1498. A large map of the State beautifully framed in grasses, forms an attractive centre in the gallery and close by it is a case containing rock-salt which looks much like an aggregate of quartz crytals. Several old books lie loose on a side table, among them a Bible from the St. Louis Cathedral bearing date 1794, and still in excellent preservation. One room is filled with old furniture, oddly jumbled. It contains an old cotton-loom, spinning-wheels, and a bed of the olden time, square and comfortable, with some ancient sofas, admirably preserved, and valuable as relics.



Copyrighted by the World's Columbian Exposition.

Louisiana Building.

MAINE BUILDING.

Maine, the largest in territory of the New England States has, as is fitting, placed her building at the extreme east of the New England group. It is a very oddly-built structure, but presents a neat appearance. It is octagon in form, two stories high; the central dome, which is crested by a lantern, is surrounded by four miniature towers. The cost of the edifice was $20,000. The lower story is built of various kinds of granite, in which the State is very rich. To the uninformed the various colors and graining, the delicate veining and tracery of this story are a pleasing revelation, while the different methods of treatment shown in the work, form an excellent lesson in the dressing of such material. Most of the large quarries of the State have contributed toward this part of the building. The second story has several balconies which are separated from one another by the tower-like projections at the corners, the whole forming a very pleasing effect. The roof is slated with beautiful material from the Monson quarries. Maine has probably more excellent slate within her borders than any other State of the Union. Passing into the building between beautiful pillars of polished granite, we find ourselves beneath the rotunda, which rises to a height of nearly eighty feet. The interior is devoted to offices, smoking-, reading- and committee-rooms. It is evident, from a glance at the walls, that the children of the Pine Tree State are very proud of her, for there are many pictures showing the scenery of the region, as well as maps in profile and otherwise. Maine has an area of 31,000 square miles, and is therefore about the size of Greece. Her population is about 700,000. The territory of Aroostook, which is about 11,000 square miles in extent, or larger than Massachusetts and Rhode Island combined, is the seat of her great lumber industry. She has 1600 lakes within her borders, and water-power equal to the working-force of 34,000,000 of men toiling day and night, or in other words almost the entire labor-power of Europe and America. The sweet corn, fishing, and granite industries are great. Portland, with a population of about 40,000, is the seaport and is most beautifully situated on the ocean shore. It was long the residence of the poet Longfellow, who was born there in 1809, the same year in which John G. Whittier first saw the light.



Copyrighted by the World's Columbian Exposition.

Maine Building.

MARYLAND BUILDING.

Maryland has not, as many of the other States, attempted a building in the colonial style. The architecture is what is known as the "free classic." The greatest dimensions, including the porches, are 142 feet long by 78 feet deep. The building is entered by three handsome portals, rendered imposing by beautiful Corinthian columns. In the rear there is a wide piazza, the roof of which is also supported by columns of the Corinthian order. Over the central entrance is a belvedere, which offers a good vantage-point to those who wish to look over the grounds. In the tympanum of the gable of the main portico there is a beautifully modeled coat-of-arms of the State of Maryland. The building was designed by the architects, Baldwin & Pennington, of Baltimore. The inside is of finished white pine, the color a dainty cream. The lower floor is occupied by a grand staircase, a Bureau of Information and a Reception Room. There is also an Exhibition Hall filled with articles of woman's work, 25 by 26 feet. Leading out of this room is a Ladies' Parlor, 11 by 20 feet. The general Exhibition Hall on the same floor is 36 by 26 feet. This room is practically two stories high. There are three fine parlors on the second floor communicating by large folding-doors. The rest of the rooms on the floor are devoted to a club for gentlemen. The third story is used as servants' quarters. The building cost $19,999.99. Marylanders may well feel proud of their attractive headquarters. This State has 1200 feet of space in the Agricultural Building, where she makes a splendid exhibit. In the Transportation Building, the Baltimore and Ohio Company, a Maryland corporation, have a most admirable display, and the Johns Hopkins University has also done excellent work. The total area of the State of Maryland is 12,000 square miles, and her population at the present time nearly 900,000. Tobacco, Indian corn and wheat are among the greatest of her agricultural productions. She has also excellent fisheries, in which a very large amount of capital is invested. The Johns Hopkins University, which has done so much to make the Maryland exhibit interesting and instructive, is one of the youngest but best scholastic foundations in the country. The contents of her museum have been placed at the disposal of the committee on exhibits, and the best brains in the State were used in their arrangement.



Copyrighted by the World's Columbian Exposition.

Maryland Building.

MASSACHUSETTS BUILDING.

The Old Bay State has done herself infinite credit in the building she has erected. It is a reproduction of the old Hancock Mansion, once to be seen on Beacon Street, Boston. The exterior has the appearance of gray stone and the windows are of the old-fashioned order, with green jalousies or blinds. The approach is by broad stone steps, which lead up to a wide piazza. Entering, we find ourselves in a wide oblong room with fireplaces on each side of the portal; over one is a picture of Governor Endicott, who was born early in the seventeenth century, and was governor of the colony almost continuously from 1644 to 1668. He was a stern Puritan and a brave man. Over the other mantel we see the portrait of Governor Simon Bradstreet, with whose administration British domination ended. There are many cases scattered through the rooms, filled with relics. One case has a collection of ancient manuscript sermons, and side by side with these the affidavits made by some of the witch-troubled residents of Salem, and also the indictments drawn against the supposed offenders. The building is rich in antique furniture, some of it dating from 1654. There is a particularly rich display of china also, in those corner cupboards, which lent so much charm to odd houses, and which we would be glad to see again in fashion, instead of the showy cabinets now in use. The Massachusetts committee must have ransacked the State pretty thoroughly to secure so many examples of antique house-goods; some of the china was the property of Susanna Ingersol, who occupied the "House of the Seven Gables," immortalized by Hawthorne in his story of that name. Upstairs there is a rich array of dresses worn by the grand dames of past times, notably that in which Mrs. John Adams appeared when her famous husband delivered his credentials as first Minister from the United States of America to the Court of George III. While visiting these State buildings, we cannot fail to be struck with the excellent work done by the clock-makers of more than a century ago; here is one that must have been made between 1744 and 1769, keeping excellent time, and looking very trim and respectable. A very fine-looking quilt is made of pieces of a petticoat worn by Mrs. Henry Quincy, the material of which is over 200 years old; she was an ancestress of John Quincy Adams.



Copyrighted by the World's Columbian Exposition.

Massachusetts Building.

MICHIGAN BUILDING.

The Michigan State Building may be regarded merely as the casket of a most beautiful collection of natural gems. It is fitted up in modern style, having reception, reading, assembly and private rooms, with a special department for women. It has in it an organ beautifully illuminated with five hundred incandescent lamps. As we enter, we notice on both sides of the hall a profusion of the wonderful agates from the Lake Superior region; some of them are a rich dark green, flecked with red, others have imprisoned within them the marvelous satin gray of cloudy winter skies. The reception-room is filled with easy-chairs, and the wide hall is indicative of comfort; it is finished in Michigan pine. A broad staircase leads to the upper story. At the head of the stairway there are beautiful stained glass windows of mellow green and yellow tone. As we ascend, the portrait of General Custer confronts us, his long yellow hair streaming, and his hand upon his sword. Close by is that of General Lewis Cass, a massive imperial figure, with firmly set jaws, and deep thoughtful eyes looking from the canvas with a glance of stern command; and to our right a well-executed picture of Abraham Lincoln is seen. All these portraits, in fact, are of much better than ordinary artistic merit. It is curious to see how often the picture of Lincoln is met with in the State buildings. The second story has a great fascination for the multitude; in the gallery there are two gigantic figures; the one of a moose, and the other of an elk; these are splendidly mounted, and one cannot look upon them without experiencing a feeling of awe. The room to the left is filled with objects of natural history, surrounded by a railing; wild grasses and gnarled trunks of trees form a mimic jungle, filled with the wild animals peculiar to the State of Michigan. Graceful red deer, the cunning lynx, the supple panther, the sly red fox, the fierce wolf, black and brown bears, and many others are there. In one of the hollow trees a little family of bears may be seen, while the mother stands without, on guard. The arrangement of this exhibit is full of life, and evinces excellent taste. Next we come to the birds; in a large glass case extending two-thirds of the length of the long room, we stand bewildered for a moment. Michigan is the State for birds, and all are there—the inhabitants of both water and forest.



Copyrighted by the World's Columbian Exposition.

Michigan Building.

MINNESOTA BUILDING.

This great State has one of the handsomest buildings on the grounds, though it cost only $35,000 in its erection. The State, however, appropriated $150,000 for its exhibits in the several departments. The building is two stories high, and in the style of the Italian renaissance. A statue of Hiawatha, for the erection of which the school children of Minnesota contributed largely, stands in front of the building; it represents Hiawatha bearing Minnehaha in his arms, from the ravages of famine; he is dressed in the most approved Indian style, with the eagle's feather in his hair, and the fringed moccasins indicative of rank. It is a characteristic and valuable group. The quiver on the back of Hiawatha, filled with arrows, is especially well done. Entering the building, we find ourselves in a pillared hall, with a drinking-fountain in the centre from Mankato, Minnesota. To the right of the entrance, in a spacious room, we note a beautiful collection of the flora of North America, in circular cases, arranged by the students of the State Normal School and other cognate institutions. A case in the corner contains an attractive trophy of corn and wheat. Over a mantel in the right-hand room, or hall, is a lambrequin of shells and beads strung by little children not over six years of age, pupils at the Hendrick School, St. Paul, Minnesota. Specimens of the woods of Minnesota line the wall, and cases of birds and animals, admirably mounted, abound. The various genera of native grasses occupy circular cases down one side of this room; there is one very interesting case containing all the varieties of the squirrel family, with ermine, muskrats, red fox and cubs, beneath. Bears, owls and large water-birds form an interesting part of the exhibit; in fact, there is a wonderful collection here. Probably the most valuable articles in the building are a number of books owned by Mr. Alfred Bull, of Chicago, who collected them in Minnesota. They consist of volumes relating to the discovery of America, and immediately preceding that event; the oldest is dated 1475, while two bear the date of 1478; one of 1482, and another 1485. The entire collection covers the time between 1475 and 1749. Mr. Bull has a collection of over 15,000 volumes of like nature; one of the books, a psalter, is bound in human skin. An engine made of the red pipe-stone, which works admirably, is a great curiosity.



Copyrighted by the World's Columbian Exposition.

Minnesota Building.

MISSOURI BUILDING.

Missouri, one of the richest southern states, has for her special building a miracle of delicate and beautiful architecture. As we gaze at it we are reminded of those words of the great Ruskin: "Architecture is frozen music." The cost of this beautiful edifice was $40,000, and every dollar was expended in a manner to bring out its fullest worth. It is 90 by 110 feet and rises to a height of 60 feet, with a tower 140 feet high. In the style of the Spanish Renaissance, the lines of the building have been made more broad and flowing without any sacrifice of the picturesque. The main entrance, with two small flanking cupolas, is a thing of beauty. But our attention is especially directed to the dome. It looks like a huge inverted water-lily, the petals clearly outlined throughout its circumference. The two wings give an impression of simplicity and solidity, relieved by the balconies jutting out from the second story, the delicate tracery of their balustrades operating something like the old Greek form of decoration. The offices of the State Commission, and State and City Bureaus of Information are within. and there is also an auditorium which will seat 2500 persons. Pleasure is not forgotten, for those who enter will find every requisite of an elegant club-house. Missouri is admirably represented in the larger departments of the Fair. She exhibits the largest lead works in the world, and was the first with her display in the building devoted to Mines and Mining. Her appropriation was at first only $250,000, but it was soon increased to $500,000. Missouri has made gigantic strides of late years, and her Exposition Building is a revelation to the country. There are thirty-two rooms in this building, mostly devoted to exhibits. The rotunda has a mosaic tile floor, and there is a beautiful fountain on either side. A promenade balcony with a marble floor overhangs the main entrance. All the ornamentation of the building is chaste in the extreme. Though Missouri was only a few years ago a western state, she is now in the central part of the Union. Her area is 65,350 square miles; the extreme length from north to south, 282 miles; the extreme width, 348 miles. Her population exceeds 2,300,000. Indian corn, wheat, oats and tobacco are her staple agricultural products. St. Louis, one of her principal cities, is a formidable rival to Chicago in western spirit and enterprise.



Copyrighted by the World's Columbian Exposition.

Missouri Building.

MONTANA BUILDING.

The Montana Building is of Romanesque architecture and is one story high. It is a frame building covered with staff. The interior decorations are Roman pilasters, caps and bases. Arches in the Roman style give tone to the structure. It is crowned with a glass dome, twenty-two feet in diameter, and thirty-eight feet high. There are two side wings facing the south, and a finely arched central entrance. There is a large panel on either side of the great entrance; one bears the date, 1892, the other the motto of the State, "Oro y Plata," which means "Gold and Silver." The panels are covered with sheets of pure gold. Inside, the building is finished in Georgia pine. The color of the walls and ceiling is in oil. The main rooms all open out upon a rotunda under a central dome. The banquet hall is in the rear. As some of the largest elk in the world are found in Montana, that State, justly proud of these animals, has placed three gigantic specimens, finely mounted, in the centre of the banquet hall. There is no exhibit in the building. In other Departments, however, Montana is splendidly represented. Her display in the Mines and Mining Building ranks among the best of the States and Territories; it is in the south section of the building. The celebrated silver statue is one of the leading attractions in this department. The figure is seven feet high, and stands on a globe resting on the back of an eagle made of solid silver. The statue rests on a plinth of solid gold, with a base of mineral-bearing rock. Eighty thousand ounces of silver, valued at $65,000, were used in the cast. The golden plinth cost $250,000, the metal for which was furnished by the Spotted Horse Mine, at Maiden, Montana. It is the first time in history that Justice has been depicted with her eyes open. Miss Ada Rehan, after whom the statue was modeled, was born in Limerick, Ireland, but removed with her parents to this country when only five years of age. She is an actress of pronounced talent, and very beautiful. Mr. R. H. Park, the sculptor, made a model of the figure in clay, and on the 18th of March the statue was cast by the American Bronze Company, at Grand Crossing. Montana has 5000 feet of space in the different departments—Agriculture, Horticulture, and the Manufactures and Liberal Arts, all making a creditable display.



Copyrighted by the World's Columbian Exposition.

Montana Building.

NEBRASKA BUILDING.

The State Headquarters of Nebraska is an edifice in staff surrounded by porticoes. It is 60 by 100 feet and occupies 6000 square feet of area. As we enter, a little white pagoda arouses our curiosity; approaching it, we find that it consists of beet sugar in long cylindrical glass jars. Over the entrance to one of the rooms, in letters made of corn, we read the legend, "Corn is King and Sugar is Queen." Designs in grasses are to be seen on the wall, while the pillars are ornamented with grasses and corn. In the centre there is a statue of an antelope, the gift of the ladies of Antelope County, Nebraska. In the second story there is a fine case of water-birds. A table made of corn, costing $250, is the gift of the ladies of Cumming County. A really admirable statue of "Justice" holding the scales in her hand, the work of a boy fourteen years of age, who had never been instructed in the art, is in one corner of the room. To the right side of the entrance we see a large Indian tepee ornamented with grotesque figures in red. Stuffed figures of the bison and the buffalo are on either side. In the reception-room there is another table carved by a Lincoln University girl, intended to represent the beet sugar industry of the State. The mantel, which is finished in cherry, and cost $500, was the gift of the women of Pawnee County, and was carved by the women students of Lincoln. The design is very delicately executed, and is of woodbine and corn. The frieze around the room is of the sunflower, done in corn. One of the great curiosities of the exhibition is the United States flag in fishing-net pattern made of corn. It is the work of one hundred ladies of Blair, Washington County, Nebraska, and is a real work of art. At every turn in the Nebraska Building, we are confronted by the work of the women of the State; the neatly carved secretary is the work and gift of one; the bookcase represents the industry and generosity of another; the cabinet, the work of a third. They have taken great pride in their work, and the result is very creditable. The beet sugar in the exhibition is of a remarkable whiteness and fineness of granule. When Napoleon the Great issued his Milan Decrees he little thought that, in shutting out the sugar of the English Colonies of Europe, he was laying the foundation of an industry that would here be brought to perfection.



Copyrighted by the World's Columbian Exposition.

Nebraska Building.

NEW HAMPSHIRE BUILDING.

New Hampshire gives us a genuine surprise. We did not expect much from this little rock-seamed State, but those who enter her building will have a rich treat. It is a colonial cottage, bright with flowers. In the Main Hall or Reception Room, there are many pictures of governors and noted men. Old John Stark, the hero of the Battle of Bennington, looks as grimly from the canvas as when he cheered his soldiers on against the British, by telling them that he "would win or leave Molly Stark a widow." Isaac Hill, who has the proud distinction of being the first man who ever read a speech in Congress, looks from another frame, and stern old Levi Woodbury faces him. To the left is a ladies' parlor, very neat and cheerful looking. Passing through a low door, we find ourselves in a long room, dimly lighted, a veritable rustic retreat. The walls are covered with grasses, the pillars are all of wood with the bark still on, and yet smelling of the forest. In the centre there is a beautiful panorama of the Livermore Falls, on the Pemmigewasset River, surrounded on three sides by a rustic wall, into which are set scenes of noted places of the State. The only light in the room is that which illuminates the panorama, and, as all these pictures set into the walls are on glass, they form charming transparencies. One of these pictures has a pathetic interest to all who have been in the White Mountains; it represents the monument erected to Lizzie Bourne, a daughter of Judge Bourne of Kennebunk, Maine, who lost her life in a snow-storm within a few yards of the Mountain House, September 14, 1855; she was only twenty years of age. Ascending the stairs, we enter a wonderful grotto made to represent a large cavern; the floor, except a narrow passage-way around the walls, is taken up with a huge profile map of New Hampshire. Set into the walls of this room, numerous colored photographs on glass not only let in a chastened light, but furnish a continuous panorama of the splendid mountain scenery of the "Granite State." The walls are thickly matted with sweet-smelling grasses, and make a beautiful framework for the pictures. Yankee ingenuity has certainly triumphed here; these two rooms are not only models of artistic taste, but also of well-judged economy. The Exposition presents few objects of greater interest.



Copyrighted by the World's Columbian Exposition.

New Hampshire Building.

NEW JERSEY BUILDING.

The New Jersey State Building is a reproduction of Washington's headquarters at Morristown. The cost was $15,000. It is 40 by 60 feet, two stories high, and has a wing, which is about 16 by 20 feet in area. The State Legislature of New Jersey appropriated $130,000 to meet the expenses of its exhibits. The building is a very pretty cottage with a wide piazza. It is one of the most interesting structures on the ground, and the original exists to-day in Morristown, New Jersey, having been purchased and cared for by the American Historical Association. Outside of the Houses of Congress, probably more eminent men have gathered under its roof than in any other building in the country. It was occupied by Washington during the winters of 1779 and 1780. Alexander Hamilton once lived here, and met and courted the lovely daughter of General Schuyler, who afterwards became his wife. General Green, who conducted such a successful campaign against Cornwallis and Tarleton in the South; Knox, who was Washington's first Secretary of War; the noble La Fayette; Baron Steuben, who had once been aid-de-camp to the "Iron" Frederick; Kosciusko, the hero of Polish liberty; Schuyler, "Light-Horse Harry" Lee, "Mad Anthony" Wayne, old Israel Putnam, and the traitor Arnold, have all been guests in that house. Here Washington planned many of his campaigns, and here originated many of those far-reaching plans which foiled the British at every turn. Over the reception-room there is a circular gallery; to one side is a high, old-fashioned fireplace which looks as though it had seen service. It is not so handsome as those in some of the other buildings, but as it exactly represents that around which Washington and his generals sat, it has a greater interest and a deeper significance. There are not a great many relics in the building. It is sufficient in itself to satisfy the desire of every lover of American history. Many of its rooms are devoted to social and committee purposes, and all of them have an air of solid old-fashioned comfort about them. The exhibits of New Jersey are very various and extensive in the different departments, particularly in the Manufactures and Liberal Arts Building, where she has a magnificent display of pottery from her Trenton manufactories, which would rouse the envy of any nation in the world, not even France excepted.



Copyrighted by the World's Columbian Exposition.

New Jersey Building.

NEW YORK BUILDING.

New York is represented by a reproduction of the old Van Rensselaer mansion, a relic of early Colonial times, when the great metropolis was but a struggling village, and the good herrs strolled with their ponderous fraus along the Bowery, at that time a lane among fields and gardens. The building is 200 feet long, 50 feet wide, and three stories in height. It cost $150,000 but a great deal of the material and decoration was donated by the patriotic citizens of New York. The State appropriated $300,000 for the building and other exhibits, but this was greatly increased as soon as the generous enthusiasm of the country touched New York, till the total exceeded $600,000, or in other words, "New York stands next to Illinois in the amount she raised for the Fair." Her exhibits are to be found in all departments, in the Horticultural, Agricultural, Manufactures and Liberal Arts, Music, Electricity, Art and Fisheries. The New York Building is almost the best State structure erected. Work did not commence upon it till March 1893, but it was pushed along briskly. It is a roomy, handsome structure. A noticeable feature of the architecture consists of three great pillars which support the roof. They are made of nine trees cut down in the Adirondacks, and twisted together into three, causing a very novel effect. Several statues and busts fit into the niches in front of the building, while within, the walls are hung with beautiful pictures, and are otherwise chastely ornamented. New York also exhibits in her building a large number of Revolutionary relics, and the portraits and autographs of famous men, It is only right that New York should fill a proud place in the Exposition. She has been the Mecca of the alien caravans that came to these shores. Her population is the most cosmopolitan of all, embracing 827,000 Americans, 298,000 Irish, 263,000 Germans, 40,000 English, 32,000 Italians, 12,000 French, 14,000 Polish, 10,000 Russians, 10,000 Scotch, 7000 Swiss and Hungarians, and 22 other nations dwell within her narrow borders. Evidences of her generous co-operation with Chicago are to be met with on every side. In every large department her booths and pavilions are filled with the products of her mines and soil, her lands and waters, and the skillful creations of the deft fingers of her sons and daughters. She has not sulked like Achilles in his tent.



Copyrighted by the World's Columbian Exposition.

New York Building.

NORTH DAKOTA BUILDING.

The State Building of North Dakota adjoins those of Nebraska and Kansas. Three large stone cannon-balls may be seen in a small inclosure without, reminding us of the time when such were used in the massive ordnance once in vogue. The building is of white staff, 70 by 50 feet, and cost about $4000. At the foot of the pillars and along the front piazza varicolored geraniums and delicate blue lobelias in boxes have a very cheerful appearance. On either side of the main entrance there are huge sheaves of wheat, done in staff. The walls of the interior are cleverly decorated with over 390 specimens of grass in curious patterns and designs. Aside from sages and ferns, forty-nine genera of true grasses are represented. In one of the glass cases by the wall, there is a beautiful silk banner, or rather quilt, richly embroidered, the work of the Indian children of Day School No. 1, Standing Rock Indian Agency. The ladies of North Dakota have contributed many beautiful specimens of needlework. At one end of the main hall there is a mimic wheat-field—the bearded grain standing erect, and marshaled in lines as straight as the drill could make them. Above this field done in grain, upon a large banner, is the head of a horse looking through a horse-shoe, also made of wheat; close by a magnificent beaver is seen on top of a case filled with water-fowl. The most interesting part of the exhibit is at the other end of the main hall, to the left of the entrance. It consists of a great pyramid of spring wheat, and many will be surprised to learn that there are 146 varieties of this grain. Opposite the horse's head there is a head of a magnificent bull made of wheat, and looking through a garland of the same grain. Heads of animals done in cereals, and many varieties stuffed hang around the wall. A large pyramid of corn also adds to the agricultural wealth of the exhibit. At the top of the stairway there is a large painting, representing a scene in North Dakota, very life-like and well executed. The second story is given over to club-rooms. There is a parlor for ladies, and reading- and smoking-rooms for gentlemen, the whole breathing an atmosphere of comfort. The building smells of the hay-field, on account of the great number of grasses arranged around the walls. The people of North Dakota are justly proud of their exhibit.



Copyrighted by the World's Columbian Exposition.

North Dakota Building.

OHIO BUILDING.

The Ohio State Building is of composite architecture. In front of the building there is a monument done in bronze, with statues of six of Ohio's greatest sons grouped around it; these are Grant, Sheridan, Sherman, Chase, Stanton and Garfield, with Cornelia, the mother of the Gracchi, pointing to a scroll, bearing the inscription, "These are my jewels." The color tone of the building is of dark cream; it has a circular portico, with Corinthian pillars in front. Entering, we are in an oblong reception-room with stained glass oriels, and small galleries at each side. Opposite the portal is a recess with beautifully stained window and numerous palms. The Bureau of Information and the Committee rooms on the lower floor are very complete. The Cincinnati Room is beautifully furnished with every appurtenance of elegance and luxury. It is really a modern drawing-room with parlors on either side. The ladies' parlor is upholstered and carpeted in dark blue, and is also elegantly furnished. The reading-rooms are very complete, and keep on hand a full file of the leading Ohio papers. Ascending the broad stairway at the end of the central room, we reach the gallery that surrounds the interior of the building. Here and there are openings which give access to pleasant balconies, where fresh air and delightful scenery may be enjoyed. There are club-rooms having every convenience for gentlemen on this floor. We should not overlook the large bronze plate to the right of the main entrance, upon which is inscribed the date of the arrival of the first settlers in Ohio, with a record of the present population. This plate is eloquent of the progress of the mighty State in whose building it is placed. It seems marvelous that so few years should have elapsed since that little band settled in the unknown wilds, and now Ohio has become one of the staunchest pillars of the mightiest Union of ancient or modern times. In all the departments, Ohio is well represented. The real pride of the commonwealth is her men as typified by the statue in front of the building. Grant, the far-seeing and persistent; Sherman, the splendid tactician, who made the great march from Atlanta to the Sea; Sheridan, the hero of Winchester and a hundred battles; Chase, learned and able; Stanton, the right hand of Lincoln; Garfield, the martyr. Surely such are Ohio's jewels.



Copyrighted by the World's Columbian Exposition.

Ohio Building.

PENNSYLVANIA BUILDING.

Pennsylvania has shown her sense of the fitness of things by reproducing, as nearly as possible, Old Independence Hall. The building is one of the very handsomest of the group. Pennsylvania appropriated $300,000 to meet the expenses of her building and exhibits, but this was largely increased by the generous contributions of her citizens. The building rises to a height of 165 feet, and is lighted by a profusion of electric lights, which make a glorious display at night. In the tower of the rotunda, directly opposite the gallery on the second floor, hangs the Old Liberty Bell, inscribed with the prophetic words, "Proclaim liberty to all the people thereof." It is fitting that the Pennsylvania Building should shrine this sacred treasure, and that the children of the great West should be permitted to gaze upon that bell whose brazen tongue rang the first orisons of American liberty. Porches, twenty feet wide, relieve the plainness of the architecture, and the entrances recall to us those early days when the Declaration of American Independence was read to the assembled multitude amid dead silence, till, when the document was finished, the old bellman's grandson shouted, "Grandfather, ring! ring! ring!" and the crowd burst into indescribable enthusiasm. All such evidences of respect for our great history tend to bring the widely scattered population of the country closer together, and build our nationality on a firmer and more durable basis. Pennsylvania has presented her building to the city of Chicago. The interior is filled with relics, such as the chair in which Thomas Jefferson wrote the Declaration of Independence, the table on which the Declaration was signed, Jefferson's sword, a sofa which belonged to George Washington, and others too numerous to mention. The upper stories are elegantly fitted up for club purposes. The rear of the first floor is devoted to parlors for the ladies. The Pennsylvania exhibits in many of the departments are notably fine. In the Mines and Mining Building, Pennsylvania is represented by a shaft of anthracite coal sixty-two feet high and ten feet square at the base, also by many miners' tools, illustrating methods of mining. Opposite the Sixty-fourth street entrance in the Transportation Building there is a large exhibit by the Pennsylvania Railroad Company.



Copyrighted by the World's Columbian Exposition.

Pennsylvania Building.

RECEPTION-ROOM—PENNSYLVANIA BUILDING.

The first thing a visitor to the Fair should do after he has deposited his ticket, is to go to the building of the State from which he came, and register. Then go into the reception-room and, so great is the concourse here, he is sure to find many acquaintances. In most of the State buildings, these rooms are wonderfully home-like, and form pleasant, cool retreats from the glare and bustle of the grounds. So vast is the extent of territory to be traversed, that we might spend weeks at the Exposition, and not know that our friends are near us, were it not for these meeting-places. We find in these reception-rooms every comfort, and all are made thoroughly welcome. They are little territories in themselves, sacred to rest and quiet sociability. The room in our picture is a large and lofty apartment, the carpets and furniture are of very sober colors, but the general effect is charming. Here the people of Pennsylvania congregate; tired mothers bring their children for an hour of quiet; and old married couples, gray haired and serene of face, sit side by side, and recount their impressions of the Fair, or look far out into the future and wish their lives might be extended, to enable them to view the marvels in store for the younger generation. The faces of the people here are very noticeable; it may be the Quaker atmosphere of the State, or the large admixture of German blood, but their countenances are serene, calm, comfortable. All look quite at home here, there is neither nervousness nor restlessness, and it is absolutely the quietest reception-room we have yet entered. People converse in low tones, and it is hard to realize that we are in the midst of the greatest Fair mankind has ever held. These reception-rooms are the greatest blessing to the visitor; many have to lodge in dingy apartments amid strangers, here is an island of quiet peace and sweet serenity, shared only by those of your own State, in fact, your friends and neighbors. This building is thoroughly Pennsylvanian; the walls are of brick from this State, the floors of native marble and timber, and the panelings of the walls are of fine woods, from Pennsylvania forests. Evidently Pennsylvania is proud of her sons; portraits of the most distinguished hang on the walls in the lower and the upper stories, and statues of William Penn and Benjamin Franklin may be seen.



Copyrighted by the World's Columbian Exposition.

Reception-Room—Pennsylvania Building.

LIBERTY BELL—PENNSYLVANIA BUILDING.

It is strange that, though the Liberty Bell is dumb, its fame rings round the world. We see it here, in a little enclosure, beneath the rotunda of the Pennsylvania State Building. Policemen from Philadelphia guard the precious treasure, day and night. The inscription upon it is plainly visible; it reads: "Proclaim liberty throughout the land, to all the inhabitants thereof. Leviticus xxv: 10. By order of the Assembly of the Province of Pennsylvania, for the State House in the city of Philadelphia, 1752." For many years, on great public occasions, whether of joy or sorrow, this bell was rung. On the Fourth of July, 1776, it was pealed after the reading of the Declaration of Independence. A crack was observed in its side, July 8, 1835, when it was being tolled in memory of Chief Justice Marshall, who had died two days before. The bell stands about four feet high, and weighs 2080 pounds. At a meeting of the Town Council held in 1750-51, the superintendents were authorized to provide a bell of such size and weight as they might think proper; the bell was cast in England, and shipped to this country, but the first stroke of the hammer cracked it, and rendered it worthless. Two citizens of Philadelphia offered to recast it, but when finished the tone was not deemed satisfactory, as probably too much copper had been used; at least, this was thought at the time. The third casting was successful, so the bell was hung in the tower, where it remained until removed to Allentown, Pennsylvania, in 1778, to avoid capture by the British, who would probably have melted it into cannon. When the British evacuated Philadelphia, the bell was restored to its place, and remained in the hall until taken to the city of Chicago, in response to an act of Councils warranting its removal, and a pledge from Chicago to take good care of it. Thus thousands, who may never see Philadelphia, can look upon this, one of the most sacred relics of their country. When the bell left Philadelphia, the streets were literally crowded with people; militia regiments paraded, and bands of music headed most of the societies in the procession. It was a glorious sight, and shows how great an attachment the people feel toward that bronze-tongued orator, which did, indeed, proclaim "Liberty throughout the land, to all the inhabitants thereof." Dear old bell, may you long remain with us!



Copyrighted by the World's Columbian Exposition

Liberty Bell—Pennsylvania Building.

RHODE ISLAND BUILDING.

Even little Rhode Island felt that she could not afford to be absent from the galaxy of States represented at the Fair. Her building is of two stories, and cost $10,000. She contributed $50,000 toward the State exhibit and has presented her attractive little building to Chicago. There are many interesting things in this cottage. We enter a square reception-room, and to the left notice a marble mantel. At first, it does not appear very interesting, but a glance at the card above us informs us that it came from the old colonial mansion in Providence, Rhode Island, in which the plan was formed for the destruction of the British naval schooner, "Gaspee," which plan was executed by the citizens of Providence, June 9, 1772. This was really the beginning of the Revolution, and was the first naval battle fought, to be soon followed by the capture of the "Matthias" off the coast of Maine. The building has recently been pulled down to make way for a block, but the original parlor was purchased intact by William R. Talbot, of William Street, Providence, Rhode Island. He has incorporated it in his own house. There is an interesting portrait of Major Barton, who captured the British Major Preston in a somewhat ridiculous manner and another excellent portrait of Commodore Oliver H. Perry, whose motto, borrowed from the heroic Lawrence, was, "Don't give up the ship." An insignificant little print in a rude, old-fashioned looking frame is well worthy of special attention. It represents the Vernon House, still standing at the corner of Clark and Mary Streets, Providence, Rhode Island. It was loaned by its owner, during the Revolution, to Louis XVI., of France, for the accommodation of the French soldiers under Count de Rochambeau, who came to aid the cause of Liberty. The frame, which looks so insignificant, is made from the wood of the house of Joseph, the youngest son of Roger Williams. There are also pictures of many of the colonial governors, among them that of Governor William Codington is especially fine. There is a very pretty little parlor for ladies, attractively furnished, and well patronized by the fair sex of Rhode Island who come to the Fair. The general interior tone is cream color, and the cottage effect of the building is relieved by the large Ionic pillars, which tower on either side of the main entrance.



Copyrighted by the World's Columbian Exposition.

Rhode Island Building.

SOUTH DAKOTA BUILDING.

There are 11,000 feet of floor space in the State Building of South Dakota. The building is in the Romanesque style; the exterior is gray, and it has a beautiful pillared entrance. Polished sandstone and jasper are arranged in semicircular forms over the main portal. The pillars are of very highly polished stone and give a beautiful effect to the building. As one enters, there are small parlors on either side, looking cool and comfortable. Passing these, we find ourselves beneath a rotunda which lets in a flood of light. To our right, a large number of petrifactions are on view; many of them being whole sections of trees, the largest about three feet in diameter. The wood has become agatized, and is very rich in color. There is one particularly beautiful specimen from Arizona. A Swiss chalet composed of many colored minerals with gabled marble roof is a very ingenious and interesting object. South Dakota must have some very precocious young people within its borders, for there is a model of a miner's cabin built of tiny logs, and also showing the methods of small placer-mining pursued in that State. The model was made by a boy fourteen years old, a resident of Deadwood, South Dakota. In the centre of the rotunda, a column surmounted by an eagle rises, and close by are some fine specimens of tin ore and blocked tin. Silver ore and rough blocks of jasper may be seen close by the tin exhibit. In a small room adjoining, 160 varieties of sweet-smelling grasses surround the wall; and in the centre of the room, a great variety of preserved fruits in glass jars are on view. A large South Dakota sheep, with very small head and huge fleece, greatly resembling the Merino breed, surmounts the fruit exhibit. There are also a great variety of fossils in this building, many of them of antediluvian animals of mammoth proportion. South Dakota appears to be rich in these ancient remains. There are also committee and reception-rooms in the building, for ladies and gentlemen. At the entrances, huge blocks of the red sandstone of which the Indians used to carve their peace-pipes, may be seen. The building is a veritable museum of interesting objects, and deserves the evident attention it receives from visitors, who appreciate the rapid strides which have been made by the far Western States in all matters pertaining to progress.



Copyrighted by the World's Columbian Exposition.

South Dakota Building.

NEW MEXICO, ARIZONA, AND OKLAHOMA BUILDING.

These three Territories have in common constructed a very attractive building. Each subscribed $2500 toward the cost of erection. Arizona contributed $30,000, New Mexico $25,000, and Oklahoma $2500, toward their exhibits in other departments. Their building is 120 feet square; in front of the building rises a huge cube of coal, and on either side cacti tower over twelve feet high. A large rockery is covered with plants of the same species, though of smaller growth. Entering, we find ourselves in a comparatively small room, the walls of which are hung with Indian curiosities. Our attention is immediately attracted to a magnificent war bonnet consisting of a head-band of colored eagle feathers, with two long bands descending from it, the feathers standing straight out and highly colored. These are intended to fall down the back of the wearer. The materials used are eagles' feathers, porcupine quills, and Iroquois shells. Articles of wearing apparel, made of buckskin and ornamented with beads and colors, show that the Apaches are not destitute of vanity. The room in which we are is rendered very attractive by a frieze of corn and grasses, with designs of the same around the walls. There is in the New Mexico room a goodly display of Pueblo curiosities. One entire side is occupied by idols of every size, and in all sorts of grotesque attitudes, some of them greatly resembling monkeys, and others mere square blocks, with holes perforated in them, to show where the features should be. We are not prepared for the fine display of potteries and household utensils accredited to the worshipers of such crude deities. Yet in the ceramic art they certainly excel, as this display clearly proves, while some of their textile fabrics are firmly woven and tastefully colored. We have here a good opportunity to compare the civilization of the Pueblos with that of the so-called cliff-dwellers, and it is greatly in favor of the former. The pottery of the latter is ruder, and their fabrics are less skillfully manipulated. These curiosities were collected by the ladies of San Juan County, New Mexico. The glaze used on some of the large bowls made by the Pueblos is a secret known only to the Indians; it is very durable and brilliant. Upstairs there are reception-rooms, hung round with gaudy Indian blankets. Many other valuable exhibits are in the building.



Copyrighted by the World's Columbian Exposition.

New Mexico, Arizona and Oklahoma Building.

TEXAS BUILDING.

The Texas Building is in the style of the old Spanish Mission, identified with the early history of the State. The dimensions of the building are 85 by 250 feet, and it is 70 feet high. The private subscriptions of the State toward the Exposition amounted to $300,000, of which the great city of Galveston contributed fully one-half. The building is delightfully located, being surrounded by trees, which gives a delicate tone to the white staff. A very handsome piazza, decorated with palms and flowers extends around the building. As we enter, we notice small parlors on either side which open out on the piazza. Passing these, we find ourselves in a large square central hall, the walls of which are tinted Egyptian red. At one end of the hall there is a platform raised about three feet above the floor; back of the platform there is a large picture of General Sam Houston, called the Dawn of Texan Liberty. It is a very fine picture, well-calculated to recall those stern and bloody days, when men of iron nerve and indomitable courage lifted the Lone Star banner against the tyranny and oppression of Mexico, and for a time stood alone a sovereign State without associates. Standing there in the dim cloistral light, we think of the heroic defence of the Alamo, and the ultimate massacre of many of its brave defenders. It seems like a lesson in ancient history, and it is very hard indeed to realize that only very recently some of the last participators in those bloody frays have passed away. On the panels above the pillars, the lone star—white, on a red ground—is frequently repeated, and between these emblems many beautiful flags are hung. The second floor is taken up with a gallery of prettily ornamented arches, and glass doors at the side which separate the gallery from cool verandas, shaded by trees and littered with easy-chairs. Narrow stairs ascend to the turrets from the gallery, and a fine view may be obtained by those who care to climb. The prevailing feeling as we enter this building is one of rest and quietness. It is safe to say that for privacy mingled with placid sociability, none of the State buildings can compare with that of Texas. There are many curiosities and relics in the building appertaining to the history of Texas. The State is an Empire in itself, and its exhibits show the immense progress that has been made in every branch of science and industry.



Copyrighted by the World's Columbian Exposition.

Texas Building.

The building of this great Territory is of two stories, 48 by 84 feet in surface extent. As we approach it, we are greeted by a heroic bronze statue of Brigham Young, the father of the Territory, and the Grand High Priest of Mormonism. Before we enter, we pass through a gate which is a fac-simile of the "Eagle Gate" of Salt Lake City. It consists of four pillars, the first two of which are surmounted by an eagle with outspread wings which forms the apex of the arch. There is a semicircle, or portico, supported by Ionic pillars in front. Entering, we find ourselves in a semicircular chamber, to the right is an exhibit of boots and shoes made in Salt Lake City, and a little beyond that is one of the most interesting displays to be found on the Exposition grounds; two large cases, one against the wall and another upon a stand near by, are devoted entirely to the remains of the Cliff Dwellers, that ancient race which inhabited America before the light of history dawned on these shores. In February of this year, 1893, a rich discovery was made; some of the Cliff tombs were opened, and mummies, surrounded by their domestic utensils and weapons of war, were found. In the case against the wall, there are nine skulls, evidently those of a very intelligent race; there are also complete mummies of a man, a woman and a child, with pottery, trays, wooden swords, stone axes, and very many other curious articles, the use of some of which is unknown. In the case near by are the contents of one of these dwellings which was opened February 16, 1893. The mummy of a large man, evidently a chief, forms the centre of the collection; around him there are a large number of articles which were buried with him; bundles of thin sticks, the use of which is not known; matting made of river flag, which was found under the mummy, gourds, pottery, wooden swords, mats and axes; in fact, all the wealth of that primeval race is here gathered. There are many other pre-historic Indian relics arranged in the cases around the room. There is a good collection of modern Navajo jewelry, fabrics of various kinds, Indian cradles, moccasins, arrow cases and the like. One is surprised to find some very beautiful specimens of Utah silk, manufactured in Salt Lake City, with remarkably handsome laces and veils, showing the progress and industry of the people of Utah.



Copyrighted by the World's Columbian Exposition.

Utah Building.

VERMONT BUILDING.

To say that the building erected by the State of Vermont is original would be but lightly expressive of the truth. It is unique. There is nothing like it on the Fair grounds, probably not in the world at the present time. When the visitor first enters it there is a slight feeling of disappointment; one looks in vain for exhibits, but after a little time it dawns on the more intelligent that the building is itself an exhibit, and truly wonderful. It is in the Pompeiian style of architecture made familiar by the excavations at Pompeii and Herculaneum. Passing under a carved portal, we enter a paved court-yard. The floors of the court-yard and the pavilion are of marble, from the quarries in Rutland, Vermont. In the centre of the yard there is a very handsome fountain representing youth renewing the stream of life. The fountain and basin are also of stone quarried in the State. To the right and left of the court-yard are the reception- and toilet-rooms, very neat and comfortable. The chief point of attraction, however, is the pavilion in the centre. From a shaft on either side two figures rise representing the greatest industries of the State, agriculture and quarrying; four beautiful caryatides form the supporting pillars of the portal; they are splendid figures and produce an extremely rich effect. There is a semicircular Pompeiian window with figures representing "Freedom" and "Unity" above the portal. Entering, we find ourselves in a circular chamber floored with marble. The only furniture is a table and a few chairs with a full-size painting of Chief-Justice Morrill, done in oil. The marble of which all the floors are made is especially noticeable. Thousands of the men of Vermont are engaged in quarrying; in fact, it is one of the chief industries of the State. Much of this stone is used for monumental purposes; it is so fine and may be so beautifully polished. In the town of Barre alone a single granite quarry covers more than seventy acres, and more will be worked in a short time. Most of the workmen are of native stock, for Vermont has fewer foreigners in proportion to its population than any other State in the Union. One of her exhibits is unique and praiseworthy; in a special building near the White Horse Inn, the art of making maple sugar is shown; the thin sap is placed in huge boilers and boiled down till it becomes a thick syrup.



Copyrighted by the World's Columbian Exposition.

Vermont Building.

VIRGINIA BUILDING.

Virginia has done wisely in giving us a fac-simile of Mt. Vernon, that historic structure so long occupied by George Washington. On entering, the library first attracts our attention. Under the ancient mantel, violins over one hundred years old may be seen, and above it there is a clock one hundred and thirty years of age. A large cabinet of relics covers one entire side of the room. In it there is a tea-caddy which belonged to Martha Washington; a knife found in Washington's secretary after his death, his cup and saucer, sword and cane, with many other valuable relics. Opposite, a large bookcase is filled with the works of Virginia authors, though it is only a partial display, as many could not be secured. Entering another room, we see George Washington's secretary and a small table which were once his property. There is also a fac-simile of a harpsichord, presented by Washington to his adopted daughter, Nellie Custis. In one corner of the room may be seen Dolly Madison's piano, from the home of President Madison, Montpelier, Orange County, Virginia. Another room is occupied by a large statue of Andromache and Astyanax, by Ed. V. Valentine, of Richmond, Virginia. Ascending the stairs, we are confronted on the first landing by a Grand-Father's Clock, which has kept accurate time for over a century. In one of the small rooms, the plain secretary once used by John Randolph, of Roanoke, may be seen. In another, there is an old four-post bedstead with curtains, an exact fac-simile of that on which George Washington died. Opposite the hall is the Nellie Custis room, in which is a bed supposed to have been occupied by that fortunate young lady; and, more interesting than all, a time-stained chest of drawers once the property of Mary, the revered mother of the Father of his Country; this relic is probably two hundred years old. Several of the rooms are closed; among them that occupied by La Fayette, and the River room. The house is marvelously rich in relics; one of the curious exhibits in the library is a cloak made entirely from the feathers of the Virginia wild turkey, a bird now almost extinct in that State. There are some fine etchings on the wall, the work of a young lady, and the many rooms of the edifice have a savor of antiquity that is very fascinating. It is continually thronged by crowds of visitors.



Copyrighted by the World's Columbian Exposition.

Virginia Building.

WASHINGTON BUILDING.

Washington, as if to do honor to her new Statehood, has erected a truly remarkable building. The lower story is built of logs dressed only on one side. They are giants of their kind, those in the lower tier being 120 feet long and 4 feet thick. A great deal of the timber was donated, but the cost of the edifice exceeded $50,000. It is 220 feet long and 140 feet wide. The huge logs of which we have spoken, came from the Puget Sound region, and were donated by the Lumbermen's Association of the State. One of the special features of the building is the main entrance, which is of granite, marble and ore quarried in the State. Four oddly designed towers ornament the corners of the structure. The interior is finished in cedar and fir, and presents a very attractive appearance. In front, a flagstaff, formed of one great tree, rises to the height of 175 feet. It is five or six feet in diameter, and could hardly be rivalled by the growth of any forest in the world. The building is in the form of a triple chalet, the corner logs being of yellow fir cut from a huge tree 7⅔ feet in diameter, and fully 350 feet long; fir is a most beautiful and durable wood, though it rarely reaches such great proportions. In front, a Washington fir mast 215 feet high, but only 3½ feet in diameter, floats the Stars and Stripes. Within, there is a model farm, 38 by 48 feet, and a single block of coal weighing 50,250 pounds. There is also a thirteen-foot Mammoth, the largest ever found in the world. The whole makes a very unique and interesting collection. Washington has shown her patriotism grandly. Though so lately admitted as a State, her legislature contributed $100,000 toward her exhibits. At the Fair she has large displays in the Departments of Mines and Mining, Fisheries, Electricity, Live Stock, Transportation and the Fine Arts. Her building is an exhibition in itself, and worthily reveals her wealth of ore, timber, marble and granite. Though this is her first exhibit, she compares favorably with her older sisters, and impresses the beholder with a sense of the inexhaustible resources and boundless possibilities of our new commonwealths. Though Washington is the extreme northwestern of our States, her energy and enthusiasm mark her the peer of her older and mightier neighbors, and give promise of making her a formidable rival in the near future.



Copyrighted by the World's Columbian Exposition.

Washington Building.

INTERIOR VIEW—WASHINGTON BUILDING.

The scene represented in our picture forms a very unique and ingenious exhibit in the Washington Building. It is a model farm, and beautifully illustrates the life and labor of the agriculturist; here is the home of the farmer of the far West, a plain structure enough, but in houses such as these we find a large share of the best brain and muscle of the country. The barn is also a feature; wherever land is good and the farmer is prosperous, we find large roomy barns, and this is no exception, but forms a good advertisement for the soil. In another place we see how the rich earth is broken up; the fat furrows lie before us, long and straight and even. We think of early spring mornings long ago, when the smell of the fresh-turned earth filled the air, and the unjaded horses answered with alacrity to the rein of the singing farmer. In another place we see the standing grain, each stalk separate; it must have required a great deal of labor and patience to produce this. Here a reaper is mowing down the grain, and raking and binding as it moves; while, close by, a threshing-machine waits to receive its golden tribute. In one corner of the field a little cook-house stands, where the farmer and his men eat the midday meal; these people are much too busy to waste time by going to the house, so they live in the harvest-field through the long day, and lead a sort of gypsy-like existence till the crop is gathered in. To many of the foreigners who have come to see the Fair, scenes like these are of special interest. Everything here is on such a vast scale, that it is refreshing to take in at a glance the whole economy of a great farm. With machinery such as this, our farmers have conquered glorious crops from the soil, and made the wilderness blossom into waving fields of bannered corn, and oceans of rippling golden grain. We think, as we gaze, of the myriad acres in our new States still waiting to be brought under cultivation, and we thank God for a land so broad, so fertile, and so prodigal in fertility, where every man of pluck and industry may thrive. The beauty of the State of Washington lies in the fact that its population is largely from the New England States—a race ready in resource, fertile in plans, and sure to make the most of the splendid opportunities afforded by a virgin soil, and a new country, which will take centuries at least to exhaust.



Copyrighted by the World's Columbian Exposition.

Interior View—Washington Building.

TIMBER—WASHINGTON BUILDING.

The huge logs we see in this picture came from the Puget Sound region of the State of Washington, which has a very large area of forests. The capacity of the lumber-mills of the State is nearly 800,000,000 feet per year, most of them being in the Puget Sound country. Some of her woods are very valuable; yellow and red fir form the most considerable part of the forests of the country. These trees grow to a great height, and make excellent lumber; white and red cedar also abound, and when polished are very beautiful. The largest trees are of the white pine species; some of them growing to proportions truly magnificent. One of the curious features of the Exposition is the great variety of woods from the different States, and the diverse forms in which they are exhibited; some are simply in the log, left rough as it came from the forest; others are in slabs, polished to show the delicate grain and texture; and some of the logs are split down the middle to show the heart of the timber. A section of one great tree shows that it was a sapling when Columbus discovered America. Another has a large room in it, through which the multitude pass, as many as twenty persons remaining in it at one time. A great deal of interest is now being taken in forestry; many of the States found their woods so rapidly decreasing, that it was feared that the rainfall would be seriously affected; this led to the planting of many trees; some States having a special day set apart, when the children of the public schools take part in the useful work. In Germany, forestry has long been a special science; on the estates of great noblemen, and in the government woods, the greatest care is taken of the trees by the forest-master; the dying branches are carefully lopped; a sufficient space is left around each tree to give it light and air, and in some cases the bark is carefully scraped to free it from fungous growths. The Russian government has also begun to take great care of her forests, for it has been found that the health of the population is seriously affected by the destruction of the trees. Even in Egypt, tree-planting has become common and, even with a short experience, it has been found that the rainfall is greatly increased. It is possible to stand now with one foot on the desert and the other on cultivated soil.



Copyrighted by the World's Columbian Exposition.

Timber—Washington Building.

WEST VIRGINIA BUILDING.

The cost of the State Building of West Virginia was $20,000. The wood, of which the interior of the building is constructed, is of the finest sycamore the State could afford, and it takes a very handsome finish. The work also was accomplished by West Virginia mechanics. As we pass the low portal, we see a very handsome fireplace with a deer's head over it. The fireplace is also of sycamore finely wrought. It is in the second story that the most interesting objects are to be found. To the right of the entrance is the desk at which Generals Lee and Grant signed the surrender of the Army of Northern Virginia, which practically ended the Civil War. It is of plain mahogany, and by no means an elaborate piece of furniture. Beside it, is the couch on which the two generals sat while they discussed the terms of capitulation. These interesting objects are the property of Mrs. H. E. Spilman, the second daughter of Major William McLean, at whose house the surrender was made; she resides at Spilman, Mason County, West Virginia. The secretary and couch are for sale; the former for $2000, the latter for $1000. There are some excellent pictures on the wall, but an insignificant-looking glass case contains objects of much greater importance. One is the original entry for the execution of Major André, given from the headquarters at Orangetown, New Jersey, and calling for the execution to take place precisely at five o'clock, October 1, 1780, which is in the handwriting of George Washington. There are also many relics of John Brown; two of his pipes and a pistol taken from him at Harper's Ferry; the original order for his execution by Governor Wise, and endorsed by the sheriff, as also a section of the rope with which he was hanged. Besides these are several autograph letters of the most prominent Confederate generals; six of General Robert E. Lee's to Governor Henry A. Wise, and two of the governor's replies. The building is gayly decorated with glass, and the large room in which these curiosities may be found is used as a reading- and writing-room for gentlemen. The oil paintings which hang on the wall are, as a general rule, superior to most of those one sees in the State Buildings, and speak volumes in praise of the artists of West Virginia. Visits to these State Buildings are sure to revolutionize our ideas of interior decorations in America.



Copyrighted by the World's Columbian Exposition.

West Virginia Building.

WISCONSIN BUILDING.

Wisconsin has a beautiful little State Building which cost $20,000. The base of the structure is brown stone from the Lake Superior regions. It is in huge wrought solid blocks. Above, it is of pressed brick, while the shingles are from the northern forests of the State. It has a greater look of solidity than any of the buildings made of staff. It is beautifully finished within with hard wood highly polished, and some admirable specimens of mosaic work. The material used is, with the exception of the onyx, from Wisconsin. The arms of the State are sculptured on the front of the building, which is two stories, gabled roof, and has an upper and a lower balcony. We enter a low door, on the left hand of which is a package-room, and on the right the State Bureau of Information. The interior is finished in oak and has a rich effect. The statuary in this building is of remarkable excellence, and is the work of women of the State. That entitled the Genius of Wisconsin, by Nellie Farnsworth Meirs, is deserving of more than passing mention. It represents a woman of heroic proportion, her face full of the brightness and strength of chastest love, with an eagle on her shoulder which she caresses with one hand, while her upturned eyes look affectionately upon the sovereign of the air. The figure is half-draped, and its contours, while opulent, are not redundant. The whole design is very impressive. There is another massive female figure standing on a ruggedly-sketched eagle, the back of which has been hollowed out to form a pedestal. The figure holds a folded flag in the right hand. At the head of the broad stair there is a beautiful stained-glass window of Wisconsin workmanship, through which the light filters upon the rich furniture of the interior. In the gallery there is only one object to attract the attention, which is a beautifully-wrought Spanish banner, bearing the arms of Castile and Leon, with the inscription:

"To Castile and Leon,
Columbus gave a New World."

It is said the great admiral desired to have this inscription on his monument. In the library, or reading-room, there is a large bookcase filled with the works of Wisconsin authors, which speaks well for the literary intelligence of the State. Wisconsin is well represented in all departments of the Fair.



Copyrighted by the World's Columbian Exposition.

Wisconsin Building.

BRAZIL BUILDING.

Next to Germany, the great Republic of Brazil has expended the most money on her building. It is a gorgeous white palace surrounded by grounds artistically laid out. It was erected by a Brazilian architect. The style is in the French Renaissance. The exterior is richly carved and the whole is surmounted by a majestic dome with a graceful campanile at each corner. The lower floor is devoted to the exhibition of many varieties of coffee, and products of the forests of the country. Without, there is a beautiful pavilion in which free coffee is served to all who desire it. The pillars of the great central hall are of the Corinthian order, the capitals foliated and heavily gilded. A soft light filters through beautifully stained-glass windows, and pervades the building with a rare-toned radiance. Ascending the broad stairs, our attention is first attracted by the green and yellow flag of Brazil. It has a blue centre with twenty white stars representing the twenty provinces or states of the Republic. This upper room is beautiful beyond praise. Above, rises a glorious rotunda supported by a circle of square pillars. Immediately beneath is a pyramid of red plush surrounded by divans and forming a pedestal for a marble statue of Mercury. The upholstering is deserving of mention; the carpets and draperies alone cost in excess of $5000. There are immense pictures on the walls, showing great artistic merit. The largest of all, and not the least excellent in execution, represents the taking of the oath of allegiance to Dom Pedro the First. Another is a panorama of Rio de Janeiro, near which is a magnificent profile map of the same place. The rest of this floor is occupied by offices and reading-rooms, and in spite of the vast proportions of the building, there is a comfortable air about everything. The roof may be reached by spiral iron stairs, placed one at each side of the northern end of the great upper hall. Ascending to the roof, a glorious view presents itself; the white dome rises like a dream above us, a shapely mountain of snow; the four dainty campaniles make lovely watch-towers; far before us stretch the blue waters of the lake; we look down upon the Fisheries Building, the Administration Building, the Agricultural, the Woman's and the Illinois State Building. The Brazilian Building has no equal among the State and National edifices on the grounds.



Copyrighted by the World's Columbian Exposition.

Brazil Building.

COFFEE GARDEN.

There is one thing that America is bound to learn from this Exposition—that is, how to make coffee. All the republics south of us seem to vie with one another as to which can best tickle the American palate with the grateful and odorous beverage. Guatemala, Venezuela, Costa Rica and Brazil, each serves coffee in her own way, and tries to impress upon the drinker that her own is the very best. Brazil was one of the last countries to be ready to entertain her friends; her splendid building was long under the hands of carpenters, painters and decorators, but now she is fairly in the swim, and the fragrant aroma of excellent coffee greets us as we draw near. That the Brazilian coffee is popular with the multitude, is very evident; the crowd sits around tables, and seems thoroughly to appreciate the treat; we take a seat also, and a nimble-footed damsel brings us a steaming cup of the amber fluid; we sip it for a moment, and feel that here is indeed coffee; we have taken coffee with Turks and Egyptians, and found the flavor delightful; we have dropped into the rustic booth of Costa Rica, and a dark-eyed daughter of the south presented us with a ravishing cup of the beverage; Venezuela has also enticed us, but this is best of all; we think of the muddy mixture, misnamed coffee, so often drank in country places; we remember the coffee made of parched corn, and even of the dried crusts of Boston brown-bread; all the makeshifts of country life return to us with force, and we ask ourselves whether the people sitting here will ever be able to return to them. Will not the memory of this coffee forever preclude the use of a poorer beverage? There is no doubt that Brazil will find the United States a good customer for her coffee, for the so-called Mocha which is foisted on our markets, and the fine old government Java in common use, are really inferior to this; and there are so many varieties of it; table after table is covered with coffee in sacks, and bags, and cases; even the floors are piled in some places with bags of the delicious berry, and those in attendance are very ready to explain to us the name and character of each variety. These coffee-gardens are useful schools for the housewives of this country, and will enable them to take to their country homes something of the experience of our southern neighbors.



Copyrighted by the World's Columbian Exposition.

Coffee Garden—Brazil Building.

CANADA BUILDING.

The Canadian building rises in front of the mediæval structure erected by the Spanish government. It is a very graceful edifice intended as the official headquarters of the Canadian Commission. One side fronts on the Lake, while across the street from it, is the more imposing building of Great Britain; between the two, and within sight of the entrance to the New South Wales Building, the Albert Memorial Fountain is very properly placed. It is in memory of the husband of Queen Victoria who died in 1861. All the British dependencies and colonies contributed toward its erection. The grounds about the building are very tastefully laid out. The grass is close-shaven and green as an English lawn, and fountains playing constantly keep the flowers bright with diamond drops that glitter in the sunshine. The wood of which the edifice is composed is from the four great provinces of Canada, and was put together by Canadian workmen. Everything within is distinctively Canadian. Trophies of La Crosse sticks ornament the walls, but otherwise the building does not contain any exhibits. It possesses one curiosity, however, in a banner commemorating the battle of Stony Creek, which was fought by the British against the Americans early in the year 1813. Numerous flags hang from the pillars, and greatly brighten the interior. Upstairs there are reception- and lunch-rooms, while a balcony which extends around the building gives an opportunity to all to enjoy the scenery of the Lake and Jackson Park. The color of the building is a French gray, and the large dome which rises above the structure has a very imposing appearance. The first Canadian exhibit which reached the Fair was very characteristic and in a measure complimentary to this nation. It consisted of thirteen huge logs containing 1534 feet of lumber. These logs were intended to represent the thirteen original colonies which were the seed of this great Union. Canada is an empire in herself, and the number and value of her exhibits give definite proof of her inexhaustible resources. They embrace a great variety of grain, edible roots, seed, domestic animals, minerals, timber, wool, the products of fisheries and dairies, and a vast variety of manufactured articles. One of her exhibits in the Agricultural Building is a cheese weighing 11 tons; another, a block of pure nickel weighing 4600 pounds.



Copyrighted by the World's Columbian Exposition.

Canada Building.

CEYLON BUILDING.

The building in which Ceylon has stored her treasures is of dark wood surmounted by a dome sustained by richly-carved pillars, and has two wings covered with a profusion of carving. It is constructed of twenty-two different kinds of wood, of which Ceylon produces two hundred varieties. The building represents an old Buddhist temple of Anaduraphura, said to be nearly fifteen hundred years old. The interior arrangement has been faithfully copied; the gilded frames represent scenes in the life of Buddha, Vishna and Siva. In one place we see Gautama in his father's palace; another view represents him in the yellow gown of the beggar, holding out a wooden bowl for the alms of the charitable; and again he is represented as sitting under the great Bo tree which was the first temple of his faith. At one end of the long building a huge gilt statue of Buddha, with folded arms and dreamy eyes, may be seen, and near it one of Vishna, richly decorated in gold and colors. There are many books in the Bali and Cingalese tongues, mostly religious works. Carvings in ivory and bronze, huge polished feet of the elephant, basket work of all descriptions, and innumerable samples of tea, form a confusing medley. Models of temples and pagodas, with others, showing the cultivation of rice and tea, make a very interesting exhibit. Some of the largest elephant tusks in the Exposition may be seen here, and this huge beast appears in many varieties of material, from dainty trinkets in ivory and silver to mammoth statues in bronze. There are many figures robed in the Cingalese costume, and also some native soldiers and policemen, looking as though they were proud of their uniform. The less civilized races of Ceylon are also represented; there is a very spirited group of Nuddahs just returning from a hunting expedition; they are almost destitute of clothing, and their dark bodies glisten from the exercise. One holds a dead rabbit in his hand, while others have spears, bows and axes; in fact, all the paraphernalia of war and the chase. As there are few railroads in Ceylon, it is interesting to see a Royal Mail Coach, such as is used in traveling through the island. There are four natives in it, evidently devotees on their way to some sacred shrine. The specimens of wood-carving in this building are numerous and beautiful.



Copyrighted by the World's Columbian Exposition

Ceylon Building.

COLOMBIA BUILDING.

The building of Colombia does not differ essentially from those of the other South American Republics, but it contains a mass of treasure astonishing to the visitor. Two great tribes, or nations, of Indians dwell within her borders—the Chibchas and the Quimbayas, and the work of their ancestors forms a large feature of the exhibit. The natural resources of the country are very great; eighty kinds of wood, all in the rough state, are placed round the walls. The berry of the chocolate bean, and bottles of pousse café made from it, with rum and other liquors, many of them strange to northern palates, appear side by side with a wealth of native nuts and medicinal barks and roots. Resins, gums, tobacco of excellent quality, rubber, copal and vegetable fibres are only a few of the many valuable productions of the soil displayed, while, of course, many varieties of coffee are on exhibition. A large collection of snakes next attracts our attention. If Colombia is an earthly paradise, as its citizens assert, it has a plentiful supply of the species of reptiles that seduced our first parents. A case of beautiful humming-birds, more than five hundred in number, is well worth a visit. They look like flying gems, some glowing with the blooded color of the ruby, and others of brilliant emerald, or gorgeous blue and yellow. "Solomon in all his glory was not arrayed like one of these." We come now to the carvings in wood; these consist of a multitude of figures made by the Indians, and dealing with every side of native life; some are so tiny as to be almost microscopical, yet the features and details of the dress are perfect. Others are clothed in the very fabrics worn by the Indians, and look remarkably lifelike. Some of these larger figures are made in wax, colored to represent nature. Even the deformities of the originals are faithfully portrayed. Farther on, in another room, we are confronted with a pile of gold ore; $8,000,000 worth of the precious metal was shipped from Colombia last year. The gold-producing districts are Antioquia, Tolima and Cauca. The most wonderful exhibit is yet to be mentioned; whole cases full of antique musical instruments, made by the Indians before the Conquest, and still of sweetest tone, with other interesting relics, line the wall. Gold, in ornaments and figures, too numerous to describe, show the wondrous skill of these early goldsmiths.



Copyrighted by the World's Columbian Exposition.

Colombia Building.

COSTA RICA BUILDING.

The Building of Costa Rica is intended to represent an Aztec Temple; the exterior is yellowish in color. The real interest is within. This Republic appears to be rich in fur-bearing animals, and immediately on entering the low portal we are confronted with some of the finest specimens in the Exposition; the variety of furs is very surprising; while not so numerous, they seem fully equal in quality to the finest Russian article. Several cases in one corner of the building are filled with shells; very large and beautiful tortoise-shells, highly polished, are in this exhibit. Odd fish are shown in glass jars, and on the wall the arms of Costa Rica are displayed in lovely fresh-water shells. Among the curiosities there is a very large root of the sarsaparilla tree, so large, in fact, that it is difficult to realize its relationship to our small sapling. The fruits of Costa Rica are represented by very tempting-looking wax reproductions. It is curious to note these tropical dainties in close contiguity to the display of furs. The golden coins, bank bills and currency of the Republic fill a large case, and form a very interesting study. Costa Rica is also rich in minerals, and has a large pyramid formed of them in the central hall. Silks are shown in abundance, and some of the embroidery upon the dresses, the work of ladies of Bogota, would be hard to rival anywhere. Upstairs, there is a very distinctive collection; ingenious pictures made of shells and feathers decorate the walls. The educational department is filled with books and maps, and a pavilion with native furniture, draped in brown brocade, is a principal point of interest. Those who arranged the Costa Rican display in this building are deserving of the highest credit for the system they have observed. The Herbarium is very complete; raw-silk ropes, cords, fibres and fabrics are deftly arranged. The science of ornithology is exemplified by cases of beautiful birds arranged according to their species. At the end of the great upper room there is a very creditable panorama of mountains, streams and trees, on the latter of which are perched monkeys and birds, while other animals sport around. A liberal display of bunting gives a cheerful tone to the interior. There is a little café on the lower floor in which Costa Rica coffee is dispensed. It is said to be of a very excellent flavor; the odor is delightful.



Copyrighted by the World's Columbian Exposition.

Costa Rica Building.

FRENCH BUILDING.

The French Government Building is beautifully situated on the lake shore, northwest of the Ceylon Building. It practically consists of two edifices; the smaller, which is devoted to the exhibits of the city of Paris, is connected with the main building by a semicircular colonnade. The space between the two structures is devoted to French landscape-gardening. The building is entirely of staff, and is beautifully decorated with statuary and painting, the walls of the colonnade being entirely covered with pictures representing French historical subjects. It is in the style of the French Renaissance, but one story high, and covers an area of 250 by 175 feet. The exhibit in the Paris building is of special interest; the detection of crime, and the identification of criminals have, judging from the pictures seen here, been reduced to a fine art. Measurements are taken of the hands, ears, feet and other features of the criminal classes, and models are carefully made. The way in which the streets of the city of Paris are cleaned is also illustrated, even to the brooms used by the crossing-sweepers. One of the rooms of this pavilion is hung with Gobelin tapestry and filled with curious works of art in bronze and bisque. In the main pavilion is the Lafayette Room, which contains some of the best French pictures in existence. It is also rich in relics of the great Frenchman, who left a life of ease and luxury to cast in his lot with this nation in its struggle with the mother-country; in fact, it holds all the gifts, mementos and relics that could possibly be obtained, which throw light upon the relations held by Lafayette toward the United States. The sketches for this building were made in France, and models of the statuary were also sent over, so that the edifice may be said to be essentially French. It is the headquarters of the French officials who attend the Fair. Viewing this building, we are forcibly reminded that Paris is indeed France. The very best exhibits come from that gay capital; and, mercurial as some deem the sons of France, there is a dominating, practical sense about their work that cannot be gainsaid. The models of the schools, prisons, and sewerage system of the city of Paris display organic genius, and may teach many a good lesson to those who come to the Fair from our great cities.



Copyrighted by the World's Columbian Exposition.

French Building.

GERMANY BUILDING.

Great Germany has done greatly at the Fair. Her exhibits surpass all those of other countries in number, and some of them in manifest excellence. Her building is a composite structure with an odd mingling of ancient and modern architectural forms. It is of stone, wood and staff; the exterior is painted with wreaths, scrolls and fanciful figures; the base of the building is of gray stone, while the upper verandas are of some rich dark wood. At the base of the towers many colored shields and armorial bearings appear, and in the central tower there is a clock with a chime of bells. These bells were presented to the commissioners by the Emperor and Empress, and the Crown Prince of Germany. The largest weighs 8000 pounds, the next 5000, the smallest 3000. They are rung every day at eight o'clock in the morning and at six in the evening. The interior of the building greatly resembles a church, and is said to be taken from the plan of the cathedral at Nuremberg. In fact, a part of the interior is called the chapel and is devoted to the exhibition of religious objects. The great publishing houses of Germany are represented here by numerous works. There are 2800 English books published by Tauchnitz of Leipsic, and a much larger number of books in German. Each case represents the obtainable literature on special subjects. There are hundreds of volumes on architecture, many on engravings, and the physical sciences, with complete sets of text-books used in the schools of Germany. There is a splendid model of the Nuremberg clock which strikes the hours and half-hours, and in front of which numerous figures appear, representing eight scenes in the Passion Play of Oberammergau. The most interesting feature is the chapel, which is lighted by three magnificent stained-glass windows; the central one is intended for the United States Naval Academy at Annapolis, Maryland. It is in memory of the sailors who perished in the terrible shipwreck of the United States war vessels in the harbor of Apia, Samoa. In the centre of the chapel there is a life-sized figure of Christ upon the cross. A Roman Centurion in full armor stands near, while Mary Magdalene, kneeling at the Saviour's feet, gazes into His face with an expression of rapt adoration. Mary the Mother of our Lord leans her drooping head upon the shoulder of the apostle John.



Copyrighted by the World's Columbian Exposition.

Germany Building.

INTERIOR VIEW—GERMAN BUILDING.

Our picture represents a part of the publishers' exhibit in the German Government Building, and also a set of furniture modeled after that in one of the Imperial palaces. The centre of the structure is in the form of a chapel, rich in gilt mouldings and heavy, almost mediæval decorations. All the colors in this building are subdued and quiet, and as we walk among these books and look at the beautiful buildings and suggestive titles, we feel as though we were in some great library, the only drawback being, that we cannot handle the books. In the school exhibit, we see many beautiful maps and engravings, with specimens of chronography, lithographing, and many photographs. A great part of this collection will ultimately find its way into the libraries of our great institutions, and help to enrich them. We have here also a reading-room, where the visitor is privileged to examine any book which may have attracted his attention. The reception-room of the Imperial Commissioner is exceedingly handsome; the carved wooden ceilings are really here on exhibition, and much of the old furniture has been sent by German firms, as an advertisement of their wares. There are some very beautiful carpets spread over the floors, quite as fine as any in the Manufactures and Liberal Arts Building. In the chapel, which is filled with a "dim religious light," we see cases of church vestments of velvet, silk, brocades, and linens beautifully worked with gold and silver thread, into appropriate patterns. The altar services, in gold and silver, are the best the goldsmiths' art could supply, and must make many a poor country parson stare, who performs the sacred ceremonies with pewter or silver-gilt vessels. Painted statues of saints surround the walls of this chapel; they form a curious gathering indeed. Next to St. Francis de Assisi, we find St. Patrick with a mitre on his head, and a crosier in his right hand, while his left holds the shamrock, so dear to the hearts of Irishmen. The painting of the statues varies somewhat from the mediæval treatment; the colors being less subdued, and the gold laid on with great taste and rare effectiveness. In another room, the floor of which is stone, we find a large wood-carving of "The Last Supper." It differs much from the famous picture by Leonardi da Vinci, and it is evident that the carver allowed full play to his own imagination.



Copyrighted by the World's Columbian Exposition.

Interior View—German Building.

GREAT BRITAIN BUILDING.

Great Britain's Building is called "Victoria House," and is situated on a little peninsula just north of the north inlet and very near the lake. The battleship "Illinois" is just across the inlet from it. The English Government appropriated $75,000 for its construction, but private contributors raised the sum to $125,000. While from the outside it is comparatively insignificant, within all is comfort, elegance and refinement. It resembles greatly one of the Elizabethan half-timber country houses in which the squires used to hold high revelry when Royal Bess was queen. The entire interior, such as ceilings, wood-work, wall-paper, carpets, was brought from England. Many great English houses have furnished the models followed in the interior construction and the decorations. The ceilings are from Queen Elizabeth's palace at Plas Mahue in Wales; the staircase and hall from the residence of Lord Hardwicke in Cheshire. It is designed mainly for the headquarters of Sir Henry Finconan Wood, Secretary of the Royal British Commission, and his Assistant and General Superintendent, Edmund H. Lloyd. Within there is a superb fireplace and sideboard which cost $2500. Every appurtenance of comfort and luxury is to be found there, and if at first glance one might wonder where all the money used in its construction went, he has only to step inside and cast his eyes around to cease to be surprised. England has come nobly forward in nearly every department of the Fair, but the greatest surprise she had in store for the world was the really wonderful collection of pictures she exhibits in the Art Building. The Queen, the Prince of Wales, the Duke of Edinborough and the Duchess of Albany were prominent promoters of the display, and readily gave their permission to send all pictures asked for. The names of the greatest living artists and many of the dead are to be found on the list. Ireland and Scotland also are by no means backward, and the Irish fisheries display in the Fisheries Building has already attracted great attention. The English pavilion in the Manufactures and Liberal Arts Building has attracted a great deal of attention. It is a reproduction of the famous dining-room at Hatfield House, the best specimen of Elizabethan architecture in England. The history of the Cecil family from the tenth century is carved upon its walls.



Copyrighted by the World's Columbian Exposition.

Great Britain Building.

GUATEMALA BUILDING.

The National Building of Guatemala is very attractive, and may be said to be of distinctive South American architecture. The exterior is of brown stucco, trimmed with green and gold ornaments. Entering, we find ourselves in a cloister which passes entirely around an open court containing a garden filled with tropical plants and flowers. There is a fountain in the centre. The garden is entirely open to the sky. The exhibits in this building are very various. Large bunches of sugar-cane are side by side with coffee, cleaned and uncleaned. Before it is prepared, the coffee is called pergumina, or in the shell, and when cleaned it is said to be "in gold." Guatemala claims that her coffee is far superior to that raised in Brazil and other countries, and that in fact much of the so-called Mocha used, is of Guatemalean growth. There is a large display of medicinal barks and roots, minerals, and special kinds of wood. The building is rich in Indian antiquities, particularly of those of the Quitche nation, that had reached a high degree of civilization long before the Conquest. There are many books in the language of the Quitches, and it is a curious fact that the oldest history of America that we possess is a book written by a grandson of the last king of Quitche, entitled the Popol Vuh. The language is still spoken by a large number of people. We find in cases, a profusion of antiquities in stone and clay; cups, mugs, bowls, amulets and figures made to resemble marble, with many talismans and ornaments of the same material. Prominent among these stone articles is a large pestle and trough used by the Indians in the manufacture of tortillas. The manufacture of baskets was evidently one of their greatest arts; some of the specimens being very fine. The Indians made great use of the shell of the Jicara root in which to carry water. They ornament and color the shells with great care, and they make very respectable cups, gourds and bowls. The secret of the dye used has never been discovered by white men. One of the exhibits is four beautifully carved wooden pillars taken from an ancient temple. They are masterpieces of the wood-carvers' art, and compare favorably with the work of the most renowned Hindoo artists. Birds of brilliant plumage form an attractive display. A collection of most beautiful garments gives clear evidence of the extravagance of the natives.



Copyrighted by the World's Columbian Exposition.

Guatemala Building.

HAYTIEN BUILDING.

The Haytien Building is on a beautiful site just south of the German Building, and very close to that of Mexico. It is a very handsome little structure, built entirely of wood, a story and a half high, and topped in the centre by a small dome. A veranda entirely surrounds it and gives it a very pleasant, cool appearance; it cost $20,000. Hayti was the first to occupy the site given her in the foreign allotment and, considering the poverty of the country and the uncertainty of its politics, $100,000, the amount she appropriated for her building and exhibits, was a very large sum. The interior of this building is fitted up in beautifully polished woods, of which Hayti has a very large store, and is divided into rooms for the official representatives to the Fair, and for club purposes. All Haytiens, and in fact all members of the colored race throughout the world, are heartily welcomed there. General Hippolyte, the present President of the Republic, was very anxious that Hayti should make a good showing. Hon. Frederick Douglass, who was United States minister to that Government some time ago, devoted all his energies to that end, and those who view his exhibit will be astonished at the progress she has made since Toussaint l'Ouverture, the Black Napoleon, secured her independence. Hayti was one of the islands first discovered by Columbus, and it seems peculiarly appropriate that she should be well represented at the World's Columbian Exposition. The Republic occupies only the western part of the Island, the area being 28,000 square miles. San Domingo includes the remainder, 18,000 square miles. The population is now about 1,200,000, ranging through every shade of color. The Island is very rich naturally, and under a stable government a great future is before her. Her history in part has been so stormy, and the pressure of foreign nations so heavy upon her, that she has as yet had hardly a fair chance in the national race. What she can accomplish, however, with fair opportunity, the French occupation of the Island fully proved. France had no richer possession. The planters lived like princes on their estates, and the whole country blossomed like the rose. When Le Clerc was driven out, all this was changed, and anarchy reigned supreme, till Toussaint was succeeded by Christophe, whose stern tactics reduced the captious Haytiens to some show of order and discipline.



Copyrighted by the World's Columbian Exposition.

Haytien Building.

INDIA BUILDING.

The Indian Building has a most gorgeous exterior, though the style of architecture can not fittingly be called oriental. It is not as imposing as the Swedish structure near it, but is more impressive because of its unbroken facade. Entering, we find ourselves in what appears to be a Bazaar. To the left, a number of gorgeous rugs, some hanging from the wall and others piled in heaps upon the floor, reveal the industrial skill of the natives of Hindostan. To the right, a series of small rooms are devoted to the sale of fragrant tea, the pungent odor of which pervades that part of the building. Passing these rooms, we enter an oblong hall surrounded by galleries, and covered with a plate-glass skylight through which the sun shines down with almost Indian radiance. A tall pagoda in the centre forms a resting-place for numerous gods who seem to loll lazily about it like fakirs around the sacred fountain. In this wonderful hall we are frequently reminded of the religion of the Hindoos. On a hard sandal-wood stand we see a beautiful marble miniature of the great Temple Jodhpore, while gods and goddesses in many forms and attitudes stare at us from cabinets, shelves and stands. Two tremendous elephant tusks, with a huge skull of that gigantic animal, grace one of the large pillars. Under the galleries a series of arches mark rows of bazaars in which the most wonderful fabrics are displayed and sold; their beauty is hardly visible in the dim light. So great is the amount of hard sandal-wood, such as tables, panels and even gates, that the heavy odor drifts searchingly through the great hall and adds to the general oriental flavor. Even beneath these dim arches we are confronted with more goddesses, temples and pagodas; one from Delhi is beautifully done in grass, the exquisite carving showing abundant skill. There is also a large gilt figure of Buddha taken from a Berliz Temple and looking blissfully unconscious of the hubbub and traffic all around. The shoes worn by the devout Hindoos in their temples and nowhere else, occupy a case to themselves. Every conceivable pattern in brass, the handiwork of Hindoo mechanics, is in this exhibit. Mosaics from Agra and Jaypore, brass, copper, gold and silver articles from Cashmere, beautiful figures in ivory, terra-cotta and gold from Zurrat and Benares with gates and furniture in sandal-wood complete this display.



Copyrighted by the World's Columbian Exposition.

India Building.

NEW SOUTH WALES BUILDING.

This is one of the plainest structures on the Exposition grounds. The exterior is absolutely destitute of ornament, save six Ionic pillars which support a piazza that extends the entire length of the building. To the right of the entrance, there is a large case of dried and carefully-mounted wild flowers of Australasia. The walls are absolutely covered with pictures; our first thought is that we are in a picture gallery, but it soon dawns upon us that we have before us one of the most complete National exhibits in the Fair. The wall to the right is covered with water-colors representing ninety-nine different varieties of flowers. These are the work of Mrs. Ellis Rowan, of Victoria. Some of these flowers are entirely new to us; one is the waratah; it is the national flower of New South Wales, and is of the richest crimson color. The Christmas bush which blossoms at our Christmas time when the Australasian summer is at its hottest, is a tree somewhat resembling the hawthorn, and is prodigal of pink and white blossoms. Another odd flower is the bottle brush, which exactly resembles the brush used by housekeepers to clean the chimneys of lamps; the color is crimson and yellow. This collection of ninety-nine pictures was offered the government of New South Wales for £5000, but has not yet been sold, as the authorities bid only £4500 for them. It is a remarkable collection, ranging from the enormous blossom of the gum tree, scarlet, white and cream in color, to the tiny floral gems of the Australasian sod. They were placed here with many others because no room could be found for them in the palace of Fine Arts. It is not a botanist's but rather an artist's collection. The other pictures are equally interesting, and give an excellent idea of the landscape and the life of New South Wales. There are two fine pictures, one of Sydney Harbor, and the other of Botany Bay, with a splendid canvas representing a flock of sheep. Wool is the staple of Australasian wealth. There are several representations of the natives hunting with spear and boomerang. Kangaroos, dingas or wild dogs, emus, and other animals peculiar to this colony are frequently reproduced. The flag of New South Wales is the Union Jack of Great Britain, with a blue cross on a white ground in the corner, and five white stars. The motto is "Sic Fortis Ecruria Crevit."



Copyrighted by the World's Columbian Exposition.

New South Wales Building.

INTERIOR VIEW—NEW SOUTH WALES BUILDING.

The greatest surprise in the Fair is, to the intelligent mind, the display of New South Wales in the various departments. In the Transportation Building, she has one room all to herself, and uses every inch of space with exhibits of merit. On the walls of this room, hang pictures which fully represent Australian life. To spend an hour here is like a visit to that country. As grazing was, and perhaps is, the greatest industry of the country, it is fitting that the best picture here should be that of a shepherd driving a flock of sheep; the sheep of Australia are generally of the small Merino breed, and their wool is the most excellent in the world. The other animals in these pictures are very curious; they are all marsupials, such as kangaroos, wombats, flying-possums, Tasmanian devils, and the like. Those pictures which represent native life have a special interest for the visitor. The natives of Australia, like our own Indians, are dying out; scarcely more than 75,000 exist on the Continent to-day; they differ greatly from the negro, in the shape of their limbs, their long black hair, their soft, large eyes, and lips which, though thick, are not protuberant. Unlike the negro, they never tilled the soil nor built permanent houses; except on the coast, their bark canoes are made only for the journey of the moment, and then left on the shore to decay. The sea-going canoes are much more serviceable. They have no bows and arrows, but axes and spears made of hard wood, and the boomerang, a curved piece of wood, so curiously curved that, when thrown, it will return to the hand of the owner, and often strike objects behind him. Their fishing-nets are made by the women, of the sinews of animals, and are strong enough to hold a large and powerful beast. These people are quite intelligent and readily learn the ways of the white man; unfortunately his vices attract them more than his virtues. Here we see them fishing, hunting, trapping, and also in their light canoes. It seems almost improbable that a few decades ago, New South Wales formed only a distant prison for English convicts, while now it is an empire in itself, with all the luxury and refinement common to older nations. The view of Sydney harbor here, with its splendid wharves crowded with ships, and its great buildings in the distance, gives us some idea of the commerce and power of this colony.



Copyrighted by the World's Columbian Exposition.

Interior View—New South Wales Building.

NORWAY BUILDING.

In spite of the political union between the two countries, and the fact that Sweden has one of the finest buildings in the foreign section, little Norway was determined to have her own building, and thus the land of the Vikings and the midnight sun, is represented by a dainty little structure on the Lake front. It is of Norway pine within and without, even the posts on which it rests are of the same wood. It is surmounted by a small oblong dome, and has quaint oriel windows, which somewhat remind us of a country church. One curious thing about the building is that it was made in Norway by B. M. Thums and Co., of the city of Dronthiem, and it has not a nail in it, each part being fastened with screws, so that the building may be taken down, and easily erected in any other place. The architect was also a Norwegian, W. Hansteen, of Christiania. The edifice is surrounded by grass and trees, and in spite of the immense throngs drifting along the great avenue and lake front, it seems very quiet and retired. There are no exhibits in the building, only a large map of Norway, a few banners, and a picture of the Viking ship; this vessel and her hardy crew really forms Norway's greatest exhibit, although she is represented in the Swedish building, and also many of the great departments. She may well be proud of her gallant little vessel, which attracts the greatest attention from visitors. Her hardy sons have not degenerated from the days when the stern sea-kings toyed with tempests as children with rattles, and in the midst of the war of the elements sang songs of their fair-haired wives and little ones, in their huts by the deep dark fjords. The political unrest of Norway does not seem to have interfered with her industries, as a glance at her pavilion in the Manufactures and Liberal Arts Building will show; no display is more thoroughly characteristic and enjoyable. There are nearly 80,000 Scandinavians in Chicago, and the great West contains almost as many as the little Northern Kingdom. These children of the brave land are all heartily interested in her well-being and prosperity, and their royal welcome to the Viking will not soon be forgotten. Temperate, chaste, prudent, and brave, the Scandinavians form some of the best elements in our heterogeneous population, and their children inherit the healthy bodies and loyal temper of their progenitors.



Copyrighted by the World's Columbian Exposition.

Norway Building.

SPANISH BUILDING.

The Spanish Government Building stands on the Lake front between those of Canada and Germany. It partly represents a portion of the silk exchange at Valencia, Spain, the building of which was begun before Columbus sailed to the discovery of America. The tower seen in the picture is like that in which defaulting merchants and bankers were confined, and the rest of the structure represents Column Hall. Eight large pillars, two feet and a half in diameter, support the roof of this hall. The building is 84 by 95 feet, and rises to a height of 60 feet. It is used as headquarters by the Spanish Commission. The exhibits of Spain are so scattered that we would hardly expect to find many curiosities in the government building, yet it contains many valuable mementos of Columbus; several of his letters are here, and a state sword presented to him by Queen Isabella. Another sword which belonged to Cortez, the conqueror of Mexico, is near it, and other symbols of the ancient military power of Spain may be seen in some old artillery, which looks very strange to modern eyes. Spain has responded most cordially to the invitation of the United States, and her exhibits are numerous and interesting. The Convent of La Rabida may be said to be a Spanish museum; the three caravels are one of her contributions. In the Manufactures and Liberal Arts Building one could almost be lost in the maze of passages between the cases and booths that hold her treasures. Her pavilion is superb; the portal is supported by marble pillars; the interior represents the cathedral of Cordova; all the great cities of Spain are represented, and there is probably a larger display of cloth here than elsewhere in the building, and the display of silk is very creditable. There is one beautiful gold encrusted vase worth $40,000, and many of the pieces of tapestry hanging on the walls would sell for almost fabulous sums. Such fans as Spain has sent to this Exposition are very rarely seen; it is not to be wondered at that the Spanish ladies are so fond of using them. The swords shown are, many of them, gold-hilted and studded with precious stones, while the variety of designs and shapes is almost beyond comprehension. To the Woman's Building, Spain has contributed many valuable relics of Queen Isabella, among them her sword and some of her jewels.



Copyrighted by the World's Columbian Exposition.

Spanish Building.

SWEDEN BUILDING.

The Swedish building is one of the handsomest and most peculiar on the grounds; it represents a church in Stockholm of the era of Columbus. Looking at it from the front, the visitor would be apt to regard it more as a fortress than a church, as the sides of the main entrance represent donjon-keeps, and the towers are anything but belfries. Over the main portal the arms of Sweden occupy a prominent place. Wide flights of steps on either side of the main entrance, lead to the galleries. The sides of the building are of dark wood, with gothic gables and antique windows. Entering, one feels immediately that the genius of the Swedish people is industrial. Iron in every form confronts the visitor. Pig-iron and rude ore are side by side with the finest Bessemer Steel; what corn seems to be to some of our States, iron is to Sweden. Every section of the country is represented in this industry, from rugged Dalecarlia to Stockholm, the capital. Among the exhibits is a saw, said to be the largest band-saw in the world, and arranged around it is a glittering company of smaller implements of the same description. The largest hot rolled steel band in the world is also here; it is twelve inches wide, ninety feet long and weighs 771 pounds. Other articles in iron are a pillar from which depends a great number of chains and cables, and below is a large collection of iron ore from the most famous mines in Sweden. It would be impossible to describe the iron treasures of this great building, consisting as they do of objects almost microscopically small and implements massive as anchors. Clay, cements and ceramics form a great feature of this exhibit, and the work done in these materials is astonishingly fine. Granite beautifully polished and porphyry unsurpassed in beauty, are largely displayed. The paper industries of Sweden are also exhibited; one great roll is one hundred and twenty inches wide. Furniture made by hand and richly carved, cabinets beautifully inlaid, rugs, furs and hangings of every description help to relieve the general work-shop air of the building. Opposite the entrance is a small platform with stairs permitting ascent. Here we really see Sweden; figures of the peasantry of the country arrayed in the national costume, sleighs drawn by reindeer, panoramas distinctively Swedish, all are here, and make a most favorable impression upon the observer.

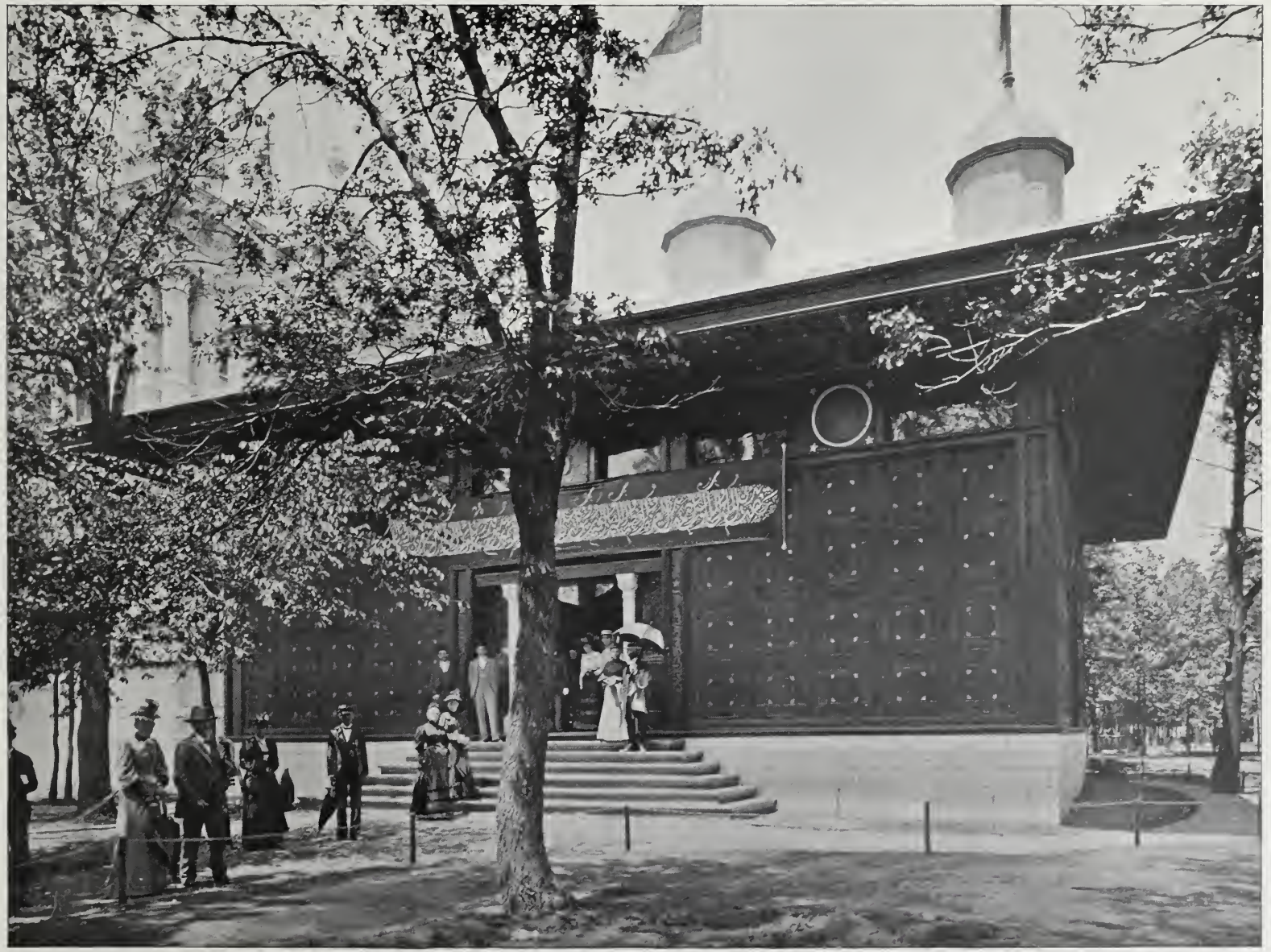


Copyrighted by the World's Columbian Exposition.

Sweden Building.

TURKISH BUILDING.

The Turkish Building in the foreign group is in all respects interesting. Strange as it may appear, this semi-oriental nation was the first to complete her exhibits at the Fair. Turkey has been called the "sick man of Europe," but here, there is no evidence of decrepitude. The building is very odd and is made after the style of a fountain, erected by the Sultan Achmet III., in front of the Mosque of St. Sophia in Constantinople. It is of dark wood, the exterior carving done by artists of Damascus, Syria. There is something about the structure that reminds one of a Tartar tent; on entering, there is a surprise in store for us. A huge torpedo, exploded by an electric cap made in Constantinople, is directly in front of the main portal. It is sixteen feet long and looks like anything but the offspring of the somnolent Orient. In the centre of the building there are several cases of mineral salts, and coffee for which Turkey is renowned. There are several fine profile maps of Constantinople in stucco, and a picture of the great Mosque of St. Sophia done in human hair. The display of silks and jewelry is truly remarkable; though the Greeks in the Ottoman Empire, and not the Turks, may be accredited with their manufacture. The embroidery seen here is all done by hand; no machine enters into its fabrication. The women of the Turkish harems have ample time to spend upon needlework, and of this there is a large exhibit here. The most remarkable production of feminine skill, however, is the work of three Armenian ladies (sisters). They have produced four books of music, all the notes embroidered so exquisitely that it would be very difficult to distinguish between them and the choicest productions of the printer's art. There is also an elaborately carved and inlaid wardrobe, a beautiful piece of work, unequalled elsewhere. We are almost tempted to laugh at the fire-engine and hose exhibited in the centre of the building, but we must remember that only a few years ago fires in Constantinople were left to the arbitrament of fate, and the poorest fire-engine is a great step in advance. When the question is Kismet or the fire brigade, the latter will carry the palm invariably. There is a fine case of Grecian and Turkish books very well bound, and an assortment of rugs ranging from the manufactories of Smyrna to those of far-famed Samarcand.



Copyrighted by the World's Columbian Exposition.

Turkish Building.

VENEZUELA BUILDING.

This Republic is represented by a one-storied building, constructed of imitation marble, with decorations in green and gold. The arms of Venezuela may be seen above the portal. We enter a square hall with tent-like roof, decorated with strips of bunting in red, white and blue. Large pictures are in the centre, on either side of an immense frame which reaches nearly to the roof. They represent scenes in the life of the natives, and are very interesting studies in ethnology. Their merit as works of art is by no means small, and do great credit to the Venezuelan painters. The principal display of this Republic is in leathers. Hides of numerous animals are shown, tanned and untanned, forming an exhibit that would be excellent in any pavilion in the Manufactures and Liberal Arts Building. There are a great number of figures made of crude rubber by the Indians of the Orinoco. These go far to substantiate the theory of scientists that the aborigines of South America are of Mongolian ancestry, for they bear a great resemblance to the works of the Chinese. The crude rubber is drawn from the trees in a milk-like sap, much as we secure the material for maple sugar. It is caught in gourds and cocoanut-shells, and allowed to cool, when it gains the necessary consistency. A large proportion of the population of Venezuela is Indian, and therefore many of their industries figure largely in the exhibits. Baskets of every size, and displaying much ingenuity in their construction, abound: our basket-makers might learn many lessons from these people. Some of their work is so carefully executed that the baskets will hold water. Tobacco is generally cultivated in Venezuela, and large bales of the leaf, of exquisite odor, tempt and delight all lovers of the fragrant weed. The people of Venezuela evidently love to take comfort, for their hammocks are simply exquisite. Some of them, made of bark fibre by the Indians, are beyond all praise, so dainty and strong are they. This Republic, however, evidently does not wish to be judged by its exhibit of leather, tobacco and hammocks. Grain of all kinds, on the wall and in open sacks, calls attention to its agricultural pretensions, which are by no means small. Nuts from which essential oils are extracted are seen in great variety, and coffee, said to be of excellent quality, forms a large part of the exhibit.



Copyrighted by the World's Columbian Exposition.

Venezuela Building.

IRISH INDUSTRIAL VILLAGE, MIDWAY PLAISANCE.

This Village is located at the eastern end of the Midway Plaisance, and occupies the southeastern side of that section of Jackson Park. It is often called "Lady Aberdeen's Village," because she organized, and, in fact, perfected the Irish Industrial Association. The gate through which you enter is modeled after the portal of King Cormac's Chapel, Rock of Cashel, and just beyond is a reproduction of the cloister of Muckross Abbey, very faithfully executed. The centre of this Village is occupied by a replica of Blarney Castle, in which is a piece of the famous Blarney Stone, which, as tradition asserts, "if one should kiss, he would straightway become eloquent." Around the square, of which the castle forms the centre, are grouped typical peasant cottages, in each of which some industry is being practised. In one, the art of lace-making is practically illustrated; in others, embroidery, spinning and knitting are going on; and the model dairy, in which various ways of making butter are shown, is a great centre of attraction. Real Irish jewelry is shown in one of the cottages; beautiful bog-oak pins and brooches in old Celtic designs, such as the Tara Brooch, the Fingal Pin, and initials in the old Irish characters are produced before your eyes by skilled workmen from the "Green Isle," and many other beautiful articles of Irish manufacture are for sale. Near the castle stands a beautiful old Irish cross, a replica of that of Donoughmore, in Newry. There is also a museum of antiquities, a store such as one sees in the villages of Ireland, and a public house of the old-country style. Sods of Irish turf have been imported, and if one wishes to stand on real Irish soil he may have the satisfaction, and if he wishes to pay for it he can carry off a piece of turf in his pocket. This is probably the busiest village in the Fair, and is intended for a useful purpose. Quite often Ireland has suffered from famine; crops fail, and the wretched people are left in absolute destitution. Lady Aberdeen, knowing the excellence of the work done by the Irish peasants, determined to bring it directly under the eyes of the American people, so that in hard times the work might gain a market, and thus help the poor of that country. The Village is rendered more attractive by the concerts, in which the dairy-maids sing to the music of the harp, giving to the American ear a taste of true Irish melody.



Copyrighted by the World's Columbian Exposition.

Irish Industrial Village, Midway Plaisance.

IN THE IRISH VILLAGE.

This Village is just west of the Libby Glass Co.'s exhibit, on the Midway Plaisance, and is in many respects truly typical. It is intended for the sale of Irish laces and linens, which are made by the women, and are said by judges to be surpassed by none in the world. The place of sale is picturesque and characteristic, being a reproduction of the old castle of Donegal, which was built by the O'Donnells, once princes of that region, and one of whom raised a powerful rebellion against James I., of England. The song written on that occasion, "O'Donnell Abon," is one of the finest battle songs in any language. The castle stands a fine ruin, close to the sea near the town of Donegal. Rising in the midst of the village it forms a very impressive picture and attracts many visitors. The original dates from late in the fourteenth century, when England had by no means thoroughly conquered Ireland. The Village represents a scene in County Donegal, which is the northernmost in Ireland, and the least affected by English customs. The population of the Village is drawn from the Emerald Isle. Young girls, fresh, healthy, and lithe as mountain deer, their deep blue eyes shining like the sun-lit lakes of their own green land, greet you with cordial warmth, and in a rich brogue that is perfectly irresistible. They take the palm of beauty from all the foreign women at the Fair. They were brought over to illustrate lace-making and dairy work in Ireland. Charles McSweeney, the piper of Donegal, is also there. He is a very important person in his native land, and reminds one of those ancient bards so dear to the Celtic heart. A blacksmith, a wood-carver, a dyer, spinner, pillow-lace worker, embroiderer, sprigger and veiner, and representatives of other industries have been imported for this Village. It is a happy, busy little place. The cottages need no description, being of the ordinary thatch-roof type, as seen in our picture. "Cead Mile Failte," over the door means "You are a thousand times welcome." Few people seem to realize that there is a distinct Irish language spoken by over half a million of people, and with a literature of some pretension; but so it is. Priests still preach in it and judges deliver their charges in it, and in almost all the great colleges there is a chair of Celtic literature for the encouragement of literary research.



Copyrighted by the World's Columbian Exposition.

In the Irish Village.

HAGENBECK'S ANIMAL SHOW.

Within the building, we see in this picture, is a thoroughly interesting and amusing exhibit of trained animals. The proprietor has contracts to supply the great menageries of the world. Here are at least twenty lions, trained to perform many wonderful feats. In the cage over the main entrance, a lion paces constantly, looking with nervous glance on the multitude below. Entering, we find that restaurants and cafés take up the front of the building, but the real interest centres in the ethnological exhibit of the weapons and implements of many races, arranged in logical order. The aquarium which represents the Indian Ocean, with its fauna and vegetation, is truly wonderful. The animals here are the best of their kind that could be secured. The lions are in fine condition, looking as though just brought from their native jungle. There are two splendid Bengal tigers, and a set of boar hounds, such as would delight the eyes of a mediæval hunter. There are several bears here, one large polar bear and some of the common black variety, besides panthers, leopards, monkeys and parrots. It is an odd thing to see a lion on horseback; the horse naturally dreads the lion, and flees from his presence, but here the lion rides on the horse as though used to that method of locomotion, and the horse seems in no wise averse to the experiment. Some trained pigs here are also quite wonderful; they perform many curious evolutions, and play tricks with cards. The smallest elephant in the world is said to be here; she is called "Lilly," and weighs only one hundred and fifty-five pounds; she is thirty-five inches high, and only four and a half feet long. It is a strange sight to see so many animals brought into the arena together; tigers, lions, elephants, bears and dogs, all have their duty, and each quietly obeys the word of command. Lions are harnessed to a chariot, and jog along as peacefully as horses. Tigers ride velocipedes, and pigs and monkeys perform amusing tricks. It is wonderful to think that man can so thoroughly subdue and govern the animal kingdom. In the upper story there is an exhibit of German wine-growers, which is very interesting. Taking all the features of this display into consideration, there are few places in the entire Exposition so interesting to the visitor. The building installs an exhibit worthy of a permanent place in any great city.



Copyrighted by the World's Columbian Exposition.

Hagenbeck's Animal Show.

JAVANESE VILLAGE.

In the Midway Plaisance the Javanese have a most interesting Village. The Island of Java is under the control of the Dutch, so that it was impossible for the Viceroy to secure an appropriation to make an exhibit at the Fair. However, a Dutch syndicate took up the matter, and as a result the natives of that lovely isle are domiciled among us. The houses of the Village are exact reproductions of the huts of the natives of Java, and in them, workmen are engaged weaving cloth, and making numerous pretty souvenirs which are eagerly purchased. Teas, coffees, spices, tin, ore, gum, sandalwood, ebony, mahogany and articles made from native grasses are offered for sale. There is also a native theatre. Java is the most important of all the islands in the Indian Archipelago, though only the fourth in size. The area is estimated at 49,176 square miles, comprising some of the richest land in the world. Her rice-fields and sugar plantations are amazingly fertile, the climate is mild, the people gentle and industrious. These facts make her the richest gem in the crown of Holland, an almost inexhaustible mine of wealth. The verdure is so abundant that the towns and villages are absolutely hidden from view in bowers of richest foliage which, as fast as it withers, is replaced by equally fecund growth. Java is rich in birds and animals; among the latter the elephant, tapir, and Malay bear may be named. There are two hundred and seventy species of land birds, forty peculiar to the island; water-fowl also abounds. The rhinoceros is the largest animal in the country and has but one horn. That of Sumatra has two. Rice is, of course, the great staple of cultivation. The Javanese regard it with religious reverence as coming from the body of the rice goddess, Dewie Sree. Large quantities of other cereals are also cultivated. Coffee, sugar-cane and tobacco are largely grown. The population of Java numbers over 18,000,000. They are of the Malay stock. The antiquities of the island reveal a very ancient, and a very high state of civilization; many of the old temples being of enormous size and wonderful architecture. The inhabitants of the Javanese Village on the Plaisance look eagerly forward to the coming of the Sultan of Johore, a Malay sovereign with suite and tigers from the Royal Menagerie. He is said to be one of the richest potentates in the world.



Copyrighted by the World's Columbian Exposition.

Javanese Village.

ENTRANCE TO GERMAN VILLAGE.

This Village occupies one of the largest concessions in the Midway Plaisance. It is entered by a quaint gate, flanked by a small Tower, and bearing the Brandenburg Arms. It is constructed after Mediæval models and is a representation of houses in the upper mountains of Bavaria. The buildings are thoroughly German, and number thirty-six in all. The Kaiser gave his consent to its construction and added the privilege, a very rare one in Germany, of recruiting two crack military bands from the German Army. In fact, the Emperor William has entered into the spirit of the Exposition with an enthusiasm as rare among sovereigns as he himself is unique among the crowned heads of Europe. Besides the Village, there is a reproduction of a Country Fair, two German Restaurants, a German Concert Garden, a Water Tower, and an Ethnological Museum. A Castle, built in the sixteenth century style, with moat and palisades, stands in the centre of the Village. Inside, it is an armory of ancient weapons, the finest collection in Germany; and sixteen dummies, uniformed and equipped, show what the German soldier of the olden time looked like, and supply practical object lessons in Mediæval armor. The Town Hall of the Village, a quaint structure in the Saxon style of architecture, is used as a Museum. In the Market-Place goods are exposed for sale. The farm houses represent those of the older provinces of Germany, and are very quaint stuctures. The concession occupies 175,000 square feet, and has been admirably used by the careful Teutons. The band numbers sixty-six in all, and as they are recruited from the Garda regiment and the Garda corps, it is needless to speak of the excellence of the music furnished. Mirth, gaiety, business, instruction, all are commingled in a visit to this odd Village, and after viewing it one comes away with a very kindly feeling for the German people and their young Emperor. Germany is really the greatest exhibitor at the Fair. It seems as though the German people grasped the fact that a wide market for their goods could be secured here. The Germans who return to the Fatherland are generally prosperous. Being naturally frugal, they make the most of what they acquire, and that these lessons have not been lost upon the astute Teuton, a walk through any of the large buildings in Jackson Park will amply testify.



Copyrighted by the World's Columbian Exposition.

Entrance to German Village.

The Germans have a saying, "Behind the mountains, people live," of which we are forcibly reminded as we wander through this village. Before us are farmhouses, such as the pastoral population of Germany lived in centuries ago. There is something solidly comfortable about them, in spite of the small windows, which render the interiors darker than would suit our taste. This is a veritable bit of the Fatherland; we sit down at one of the tables in the outdoor restaurant, and regale ourselves on sausages and sauerkraut, seasoned with the best music heard on the grounds. All about us, people are speaking German, and now a procession, evidently gotten up by some fun-loving soul, passes us, singing as they move. These are hearty, happy people, determined to get, in honest fashion, the very best that is possible out of life. While we are sitting here a son of the Tyrol approaches us; he wears the short, green coat, the comical hat with a feather ornamenting it, and his brown face has a certain frank and manly beauty in it; he brings us the beautiful edelweiss, a flower that grows in the snows of the Alpine peaks, and far down the precipices, where human foot cannot tread. We gladly purchase some, and rising from the table, pass from booth to booth where fair-haired German maidens vend their wares, not seeming over-anxious or worrying themselves at all, but alert and attentive when they scent a customer, and sticking to their prices in a steady manner unusual in America. After making a round of the booths, we approach the real centre of attraction here, the replica of a castle moated and battlemented, and looking as though it would stand for ages. Entering, we find ourselves in a wonderful museum; what these Germans do, they do well. Here are arms of every character, and suits of ancient armor, of chain, mail and plate; mounted warriors, armed cap-a-pie with lance in rest, look as though ready for a tournament, and there are foot soldiers stationed, as if prepared to march on a foe. One department is filled with life-size figures, clad in all the various costumes of Germany, from the ermined robe of the prince, to the fustian or corduroy of the peasant. It is a sight calculated to linger long in the memory of those who love to look back and weave the scattered threads of history into the woof of personal experience.



Copyrighted by the World's Columbian Exposition.

Within the German Village.

EGYPTIAN OBELISK.

Here is a little bit of ancient Egypt, looking strange enough in this great Fair, but where the world is met together, we cannot leave out Egypt. This obelisk is a faithful representation of one of "Cleopatra's Needles," of which two existed in Egypt. One was offered by Mahomet Ali to the English government, but was, after considerable correspondence, refused. At last it was accepted and placed upon the Thames embankment, in 1878. In 1880, the other was taken to New York, and set up in Central Park, where it may now be seen, reminding us of a civilization long since passed away, and a race whose gigantic works are still the wonder of the world. The obelisk in Central Park, New York, was found to be suffering from the climate, and it was feared that disintegration would soon ensue, but a varnish was discovered and applied to it, and thus far the process of decay seems to have been stopped. That the Egyptians could have produced these works with their rude tools, is a matter of wonder. From the pyramids, we learn how they managed to split these huge stones; they are a species of limestone, and when a huge block was severed from its native mass, a groove was cut into the centre, but not brought out at either end; in this groove little holes were drilled, and wooden pegs were hammered in. The groove was then filled with water, and when the pegs swelled, the stone was burst open. We can see at Heliopolis, many stones partially dressed, in which this plan has been followed. These obelisks are of harder material, being a species of red granite; one is seventy-one feet high, and seven feet seven inches at the base; they are covered with hieroglyphics. Why they should be called "Cleopatra's Needles" is a mystery, as it is not known that that famous queen had anything to do with their erection. Here, then, we may gaze upon this waif from the land of the Nile, and dream of those ancient Pharaohs, who ruled in sovereign majesty when the world was young, and when the progenitors of the Anglo-Saxon race had just begun that march westward, which was to end in the establishment of that group of Teutonic peoples, which has done so much to shape the history of the world, and lent a nerve and backbone to our modern progress, such as no other race, or group of races, could possibly achieve.



Copyrighted by the World's Columbian Exposition.

Egyptian Obelisk.

INTERIOR OF TURKISH MOSQUE.

In the Turkish village, in the Midway Plaisance, is a beautiful Mosque, the interior of which we show in this picture. There are many pious Mussulmans on the Exposition grounds who would feel lost if they did not have a house of prayer to which to turn twice or thrice a day. Visitors are allowed to enter only when the hour of prayer is over, as the Mosque is not considered a show-place in the general sense. This building is a reproduction of one erected by the Sultan Selim, in Constantinople, and it is a great comfort to the three hundred Mussulmans who attend its services. Nothing is omitted here that could possibly remind one of a Mosque in Turkey. At stated intervals the Muezzin ascends to the platform, just below the minaret, and calls loudly that the time for worship has come. In our picture the heads of the men who are praying, are bowed toward the holy city of Mecca, as the prophet in the Koran ordains. To the left, we see the pulpit of the Imaum, from which the holy writings are expounded to the faithful. Mohammed used to preach daily from just such a pulpit, and the custom was continued by his four immediate successors, even though they were practically the commanders-in-chief of great and terrible armies, which were victoriously sweeping the eastern world. There are no seats in Mohammedan Mosques. They, in this respect, resemble Greek churches. Within the Mosque in our picture, we find a great variety of interesting objects brought from the Orient, and dear to the hearts of the children of Islam. The Turk is, of all men, most religious; he eats, drinks, sleeps, and dresses by the Koran. Almost every action of his daily life is prescribed for him, and it is this which makes it so hard to convert him to Christianity; he is an abstainer from wines and all strong liquors and, though cruel to the races that he has conquered, he is possessed of a rare and winning courtesy to those of his own nation, and to strangers in whom he has confidence. The Sultan is supposed to be the head of the Church, as well as of the Empire, though even he must take advice from the Sheik Ul Islam, who is the legitimate expounder of Turkish law and custom. It is pleasant to see among us, Mohammedans practising their religious rites without hindrance; we may learn from them to be true to our principles and duty.



Copyrighted by the World's Columbian Exposition.

Interior of Turkish Mosque.

FERRIS WHEEL.

This wheel is a remarkable and attractive object, and a very curious piece of mechanism. It has thirty-six pendulum cars, each seating forty passengers. One revolution of the wheel carries 1440 passengers 250 feet into the air, and gives them a splendid view of the scene below them. It is like going up in a balloon. The charge for the ride is fifty cents. For this the passenger enjoys two revolutions, and if all the cars are full, the proprietors reap $1440 an hour. The Ferris Wheel is constructed on the same principle as a bicycle wheel, the only difference being that, while that of the bicycle rests on the ground, the Ferris Wheel is suspended from its axle. The thirty-six carriages of the great wheel are hung on its periphery and are placed at equal distances. Each car is twenty-seven feet long, thirteen feet wide, and nine feet high. Though the frame is of iron, it is covered externally with wood. There is a door and there are five large plate-glass windows on each side. It contains forty revolving chairs, made of wire and firmly screwed to the floor. Each car weighs thirteen tons, and when filled the weight is greatly increased. An iron axle, six and one-half inches in diameter, runs through the roof and suspends it from the periphery of the wheel. The wheel with its cars and passengers weighs about 1200 tons. Its axis is supported on two pyramidal iron towers, one at each side. They are forty by fifty feet square at the bottom, six feet square on top, and about 140 feet high. The sides next to the wheel are perpendicular, the others slanting. Each tower has four great feet which rest on a firm underground concrete foundation. The wheel is 250 feet in diameter, 825 feet in circumference, thirty feet wide and is elevated fifteen feet above the ground. There is no danger whatever even if the passengers are not equally distributed through the cars. It is a wonderful merry-go-round indeed, and is called the Ferris Wheel because it was designed by engineer George W. G. Ferris of Pittsburg, Pennsylvania. It is run by a one-thousand horse-power reversible engine, which is under the east side of it, and sunk four feet into the ground. The wheel makes two revolutions, including six stops, in twenty minutes. It is a strange-looking object with its great circle of boxes, its network of wires, and its tower in the centre, but it is veritably a "wheel of fortune" for its proprietor.



Copyrighted by the World's Columbian Exposition.

Ferris Wheel.

LOOKING EAST FROM FERRIS WHEEL.

What a view is before us! The Plaisance is black with an unbroken multitude; representatives of thirty nations jostle one another. The architecture of the polished East, and the rude dwellings of Dahomey and the South Sea Islands, are seen. So great is this vista of wonders that we are almost cloyed with their variety. First, to our right, we observe the fretted dome of the Moorish Palace; it is of perfect Moorish architecture, and contains a beautiful palm garden, so cunningly surrounded by mirrors that the appearance of size is greatly increased. The rest of the interior, with splendid carved columns and ceiling of softly-toned mother-of-pearl, is simply ravishing. Next, on our right, we view the buildings of the Turkish village, with its theatre, mosque, and the reproduction of "Cleopatra's Needle," and right over the way the decorated walls of the German village encloses another type of national life; its shops and farmhouses telling the story of peace; its moated and battlemented castle holding the great museum, telling many a tale of grim and bloody war, of festive tournament and of fatal fray. Next, we behold the pretty village of the Javanese, that clean, dainty race, so quiet, so courteous, so industrious. The wooden palm-thatched houses present a great contrast to the German, and adjoining this the Japanese Bazaar, containing marvels of ingenuity and beauty. The great building which contains the Panorama of the Bernese Alps is seen adjoining the Turkish village to the right of the picture, and here we at once take a leap from the sultry clime of the Orient to the crisp, life-giving atmosphere of the snowy North. By craning our necks, we can just get a glimpse of a huge beehive-shaped, palm-thatched edifice in the South Sea Island village; this was sent by the Samoan king, Mailetoa, as a gift to the Fair; it is curious to see an electric light in the centre of this dwelling. The castles in the two Irish villages loom up clear against the sky, and look exceedingly picturesque, reminding us, in their gray grimness, of the two Irish chieftains, one of whom wrote to the other, "Pay me some tribute, or else—." The other answered, "I owe you no tribute, and if—." It is a pity that the time is coming when all this will pass away, and this great avenue will tell no tale of it, but we have seen it and can tell the story.

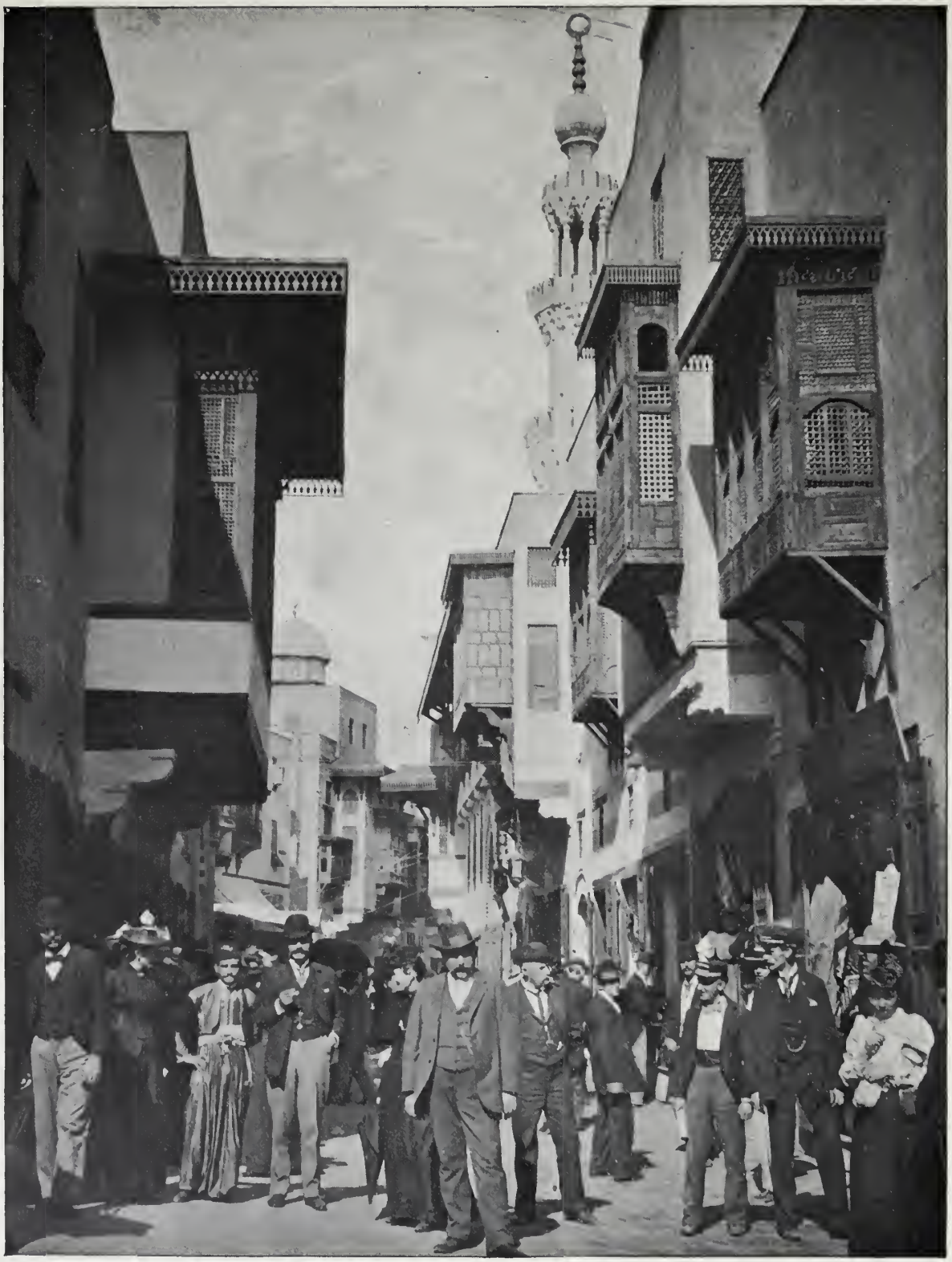


Copyrighted by the World's Columbian Exposition.

Looking East from Ferris Wheel.

STREET IN CAIRO.

The Street in Cairo, on the Midway Plaisance, forms the great centre of attraction for the multitudes that pour into Jackson Park. In Paris, in 1889, the Rue du Caire proved a great success, which led to its establishment as an exhibit of this Exposition. The Khedive gave permission to his architect, Max Hertz, to prepare designs and plans, and ultimately to visit America and superintend the construction of the street. It is a faithful copy of Cairo in its unimpaired splendor, and furnishes a pleasant bit of oriental life and color. Without, the buildings are very unattractive, and constructed with no design of regularity; the one great redeeming feature being the tall, white minaret which, lifting its snowy dome far above the other structures, delights the eyes of the beholder with its grace and beauty; it is visible in our picture. In this street are sixty-two shops; the copy of the residence of a merchant, two drinking-fountains, a temple, mosque and theatres, forming a fascinating medley of attractions. Donkeys and camels are driven through the streets by boys and men in Egyptian costume. It is very amusing to see the young people of America mount the kneeling camels which, when unengaged, stand in a row near the entrance. First, the camel straightens out his hind legs, throwing the rider forward, and then his front legs, throwing the person backward with a jerk. The drivers cry out in broken English to the multitude to clear the way, and the camel jogs on, bouncing the rider about in very grotesque fashion. The mosque is a counterpart of that of the Sultan Kaif Bey, while the minaret is one of the finest in the world, being a copy of that of the mosque of Abou Bake Mazhar. This mosque is very highly ornamented, the doors being especially beautiful. The merchant's house, which appears in this illustration, is very richly decorated; its balconies extend over the street, and its doors are inlaid with tracings in ivory. The goods in the shops are all of oriental character, and the venders sit cross-legged in their places just as one sees them in Egypt. All Egypt has sent in contributions; mummies, beetles, ivory, brass-work, embroideries, sweetmeats and a host of odd and pretty things tempt the passer-by, while gold and silver coins, ancient and modern, with slippers, scarfs and caps, are eagerly purchased as souvenirs of the Exposition.



Copyrighted by the World's Columbian Exposition.

Street in Cairo.

EGYPTIAN WEDDING.

Twice a day a procession wends through the streets of Cairo, the "Moulid," or birthday festival, and a wedding procession. The street. on these occasions, is alive with excitement; drums, gongs, and cymbals make a jubilant clamor. Swarthy, semi-nude Soudanese generally lead the van. A cryer, on a tall camel, brandishes a naked scimitar in one hand, and holds his tourfaki, or long gun, in the other. A procession of men on camels follows, each arrayed in his best attire, and bright with vivid color. The bride follows in a palanquin, her face covered with the yasmak, or Turkish veil, above which her bright eyes shine like stars; the drapery of the palanquin is green. A great crowd generally attends, and even the grave-eyed donkeys look on as though puzzled to discover what it is all about. The street is filled with tents for a short time, and, in these, astrologers, fortune-tellers, wrestlers, conjurers, snake-charmers, and dancers entertain the multitude. All the motley population of the true Egypt are here represented; priests, musicians, and torch-bearers swell the crowd; Nubians, Fellahs, Arabs, Turks, and Copts, each in their distinct garb, helping to brighten the scene. For a moment, we feel that we are indeed in the Land of the Nile, all the full current of Egyptian life flowing about us, and bearing us along on its tide. What must be the feelings of those who have never traveled beyond the limits of America as they gaze on this scene? They have not visited Africa; but here, in Jackson Park, Africa has visited them. The spectacle is ravishing, fascinating! The very cries of these people differ from the clamor made by Anglo-Saxon throats; they are more shrill, more of absolute abandon in them. Here we are led to doubt the stories we have read of the drowsy Orient; all are very wide awake indeed; each dark face is wonderfully expressive. This whole scene is a great object-lesson, and cannot fail to broaden the horizon of our experience. We feel, as never before, that "God hath made of one blood all the nations of the earth," and that joy and sorrow, hope, fear, pain and ecstacy are our common heritage. We pass out very thoughtful into the glare of the Plaisance. We have been entertained and edified, and above all we feel that we need quiet, to enable us to separate the tangled threads of the odd experiences we have undergone.



Copyrighted by the World's Columbian Exposition.

Egyptian Wedding.

GROUP OF SOUDANESE.

These curious people have a theatre, and several small huts, in the street of Cairo; there are few more interesting people on the ground. This group consists of Soudanese and Nubians, but the former are the more interesting, probably because they have traveled a little, while the Nubians have never before been beyond the boundaries of Egypt. The theatre is a circular structure of wood, thatched with palm leaves and rushes. The floor is of shingly gravel, and one hard, wooden bench extends around the walls, about one-half the circumference. The stage is a simple board platform, back of which are the living quarters of the Soudanese. The little child seen in the foreground of our picture is, with one exception, that of an Esquimau baby born on the grounds, the youngest in the Fair. She is only one year and eight months old, and has been taught a little English; when asked her name, she will reply, "Mary Anderson," and will use other phrases, such as "Glad to see you," and "How do you do?" This little one enters as heartily into the spirit of their strange dance as do her elders. There is among these people a girl about twelve years old, with very black skin and long, dark hair, who also takes part in the dance, and who is very intelligent. When they are gathered on the stage, the performance begins. The dance consists of stamping the feet, with violent contortions of the head and shoulders; faster, faster move the heads, thrown far backward, the long hair swaying with the movement, till you wonder they do not drop with sheer dizziness. The dance is accompanied by a sound resembling "hish-kish," which is constantly repeated; men and women engage in it alike, and, in some way, it is supposed to portray love, though how, we are hardly able to determine. They advance and retreat, now with backs turned to each other, and now face to face. At the close of this dance, the women leave the stage, and the men engage in a war-dance; one beats the drum with amazing vigor, while the man to the left of the picture goes through a series of evolutions that almost tire the eye, all the time singing a curious war-song. A curious sight it is to see the little girl imitate him, and follow his movements with amazing accuracy. We leave the theatre, passing around the huts, and getting a glimpse of the interiors, in which Nubians and Soudanese lounge, and smoke, and chatter.



Copyrighted by the World's Columbian Exposition.

Group of Soudanese.

DANCERS—EGYPTIAN THEATRE.

We are still in Cairo Street, and must pay a visit to the Egyptian Theatre. We go to the little box-office, and for twenty-five cents, receive a ticket, which a dark-faced Turk takes from us as we enter. These people seem delighted to handle our American money; even the little donkey boys hold out their hands for backsheesh, and the Nubians and Soudanese are not one whit behind; one vender has learned a rhyme, which he repeats in parrot fashion, in calling attention to his ices and lemonade. But we are now in the theatre; all here is strange; the walls are decorated in Moorish and Egyptian patterns; the one bright bit of color is the stage; that is simply gorgeous; as in the Algerian and Tunisian theatres, it is long and narrow; a soft Persian carpet covers the floor; the back is hung with tapestries, burning with rich hues. The divan upon which the musicians sit is of purple ground, with gold and silver patterns; back and forth on the stage, the dancing-girls flit, their bright skirts flashing with their supple movements. In our picture, three of these girls may be seen—splendid specimens of oriental beauty. The upper part of their bodies is covered with a light open-work garment, which gives free play to the muscles; no corsets have ever imprisoned their natural waists; over this garment strings of pearls and bright bangles fall, and bracelets of jingling coins clasp their wrists; the skirts are of some satiny material, usually in one color, red, blue, yellow, white and green, and over them, parti-colored sashes fall from the waist. In dancing, all use castanets, and some of them are exceedingly skillful in their use. The movement of the dance is peculiar; the feet are held close together, and only the body answers to the music; except that, now and then, a few steps backward and forward are taken, probably, to rest the performer. These girls are trained from childhood in this dance. Probably their mothers followed the same profession, as in most cases it is hereditary. Those in our picture are the best dancers in the Fair, and though they perform several times a day, they never seem to weary. In all, we saw seven dancing-girls in this theatre, though only three dance at each performance. At intervals, jugglers, mountebanks, musicians and conjurers amuse the audience, and their cleverness far surpasses that of any of our so-called magicians, the best of whom might learn a lesson from these people.



Copyrighted by the World's Columbian Exposition.

Dancers, Egyptian Theatre.

ALGERIAN THEATRE.

We enter the Tunisian and Algerian Village, and at once find ourselves in an oriental atmosphere. The Theatre is, of course, the principal building, and is a very pretty structure. Its Moorish domes and the Saracenic fretwork of its windows mark it distinct from other like buildings on the Plaisance. It is richly colored and beautifully decorated with Tunisian and Algerian tiles. Fifty persons are connected with its service, such as jugglers, dancing-girls and musicians. The jugglers are especially skillful, performing many of the tricks practised by the fakirs of India, such as raising pine-appies, pouring water and goldfish from their girdles, breaking bowls before your eyes, and then presenting you with apparently the same bowl filled with water. One good thing about this theatre is that there are no large hats to obstruct the view. We sit on plain wooden benches, and the stage lies clear before us. It is long and narrow, but the arch over it is richly draped with handsome shawls and hangings, while rich tapestries decorate the walls. To the side is a curtained room, into which the actors go and come during the performance. Their shrill voices may easily be heard by those in the theatre, above the music and the noises of the stage. Along the back of the stage a cushioned divan extends, in the centre of which the musicians squat. One plays a sort of piccolo, another a viol, and a third industriously beats a drum. It may be called music, but if it be such our western ears are not trained to appreciate it. Five or six girls, in brilliantly colored garb, loll and lounge on the divan near the musicians, while one of their number dances, at the same time playing the castanets with deft fingers. The play is often interrupted to enable the dancer to talk with the musicians. It is not uncommon for them to turn their backs upon the audience, while the girls go and come upon the stage, and chat and walk about at will. These dances are really pantomimes. They are intended to tell a story in dumb-show, and the girls in this theatre are excellent expositors of the art. One dance tells a story of love; the advance, rejection, and then acceptance of the lover are clearly outlined, while another is an exhibition of suffering. It is well worth while to visit this theatre and see how the orientals enjoy themselves. Their songs are not very inspiriting, but the performance is delightful.



Copyrighted by the World's Columbian Exposition.

Algerian Theatre.

ALGERIAN AND TUNISIAN VILLAGE.

To really appreciate this village, and how contact with European life has left its mark on the Arab population of Africa, one should first view the Dahomeyans, who are Africans pure and simple, and then come here. We find ourselves in a veritable bit of oriental scenery; around us are fifty bazaars, with natives sitting cross-legged by their wares, the more eager ones urging the passers-by to purchase, using, with amazing volubility, words that they have picked up since they came to Chicago. Here are also ten kiosks, a large bazaar, concert hall, cafés and a kabyle, and an Algerian tent; fountains and palms form a proper setting for the quaint architecture. We have a good opportunity here to see these people at their work; some are engaged on intricate wood-carving and engraving in brass and copper, others are weaving, or making a delicate confection called "alakuma," for which they are famed, and which is made of almonds, gum, sugar and the white of eggs. Not only does the fragrant odor of coffee greet us as we pass the cafés, but sherbets of various colors, and novel tarts are offered us, with fruit ices and other oriental concoctions. It is noticeable that nearly all the work is done by the people with Moorish and Arab blood in their veins; the negroes strut about, or frolic along the street like great, overgrown children; their faces seem always smiling, and their loud laugh may be heard over other noises. The Arabs seldom laugh, but look like people shrewdly interested in business. The Kabyles, whose tent you see here, belong to several tribes which inhabit the Algerian region of northern Africa; their numbers are estimated as in excess of 2,000,000; this race is evidently aboriginal, and once covered a vast extent of country; they are a little larger than the Arab, but not so graceful. You will notice among them several with light, rosy complexions, and blue or gray eyes. These people are thoroughly industrious; not so shrewd or cunning as the Arabs proper, their industries are numerous and respectable. They excel in the making of leather, oil and soap. As jewelers, they manufacture lovely articles in silver, coral and enamel, and are good weavers and dyers of cloth. This Village, then, presents us with three distinct races—the Arab, the Kabyle and the negro, and is well worth investigation, affording a rare study in ethnology.



Copyrighted by the World's Columbian Exposition.

Algerian and Tunisian Village.

Out of the glare and rush of the Plaisance, we pass between the two quaint towers, under the massive arch, which forms the entrance to "Old Vienna." At the portal, we are confronted by a tall, motionless figure, clad in the uniform of the municipal guards of ancient days, and holding a halberd in his hand. After passing this, it seems that the hands on the dial of time had been turned backward; around us are the picturesque structures such as stood in Vienna 150 years ago; quaint gables and projecting balconies, with odd little windows, and, in some cases, old German mottoes painted on the buildings make up, with the people crowding the square, a fascinating and unusual sight. There are about seventy buildings in all, facing on a sort of curved street, that widens greatly toward the centre, and, in the middle of the open space, the grand stand is seen. Visitors sit at little tables in the open air, and while partaking of the delicacies served in dainty style by young Vienna girls, listen to the music discoursed by the band, under the leadership of the Hofcapelmeister, who is musical director of the Royal Fourth Austrian Infantry Regiment. He is a great composer, and is permitted to remain here by the Emperor of Austria. Thirty-four stores are filled with rare goods from Vienna, and the principal towns of Austro-Hungary; and the courteous and engaging Viennese, nearly all of whom, by the way, speak French, seem to drive a brisk and profitable trade. In the centre of this village, we see the Rathhaus, or old Town Hall, a faithful copy of that in the "Graben" of old Vienna. We must not overlook the museum here; it is filled with Grecian pictures, taken from the tombs of Farjum, in Egypt; they are about 2000 years old. Farjum was made a military colony by Alexander the Great; the soldiers here did not marry the Egyptians, but sent for wives to Macedonia and Greece. The result was that the Greek speech and culture remained among them. Other curiosities, such as face mummies and very ancient papyrii, may be seen. To have missed Old Vienna in our rambles, would have been to lose one of the pleasantest memories in our lives. Over 500 Austrians are engaged in the Fair, and they are quite as courteous as Frenchmen, as brave as Germans, as proud as Magyars, and as clever in trade as any Yankee that we can produce on this continent.



Copyrighted by the World's Columbian Exposition.

In the Austrian Village.

The prevailing characteristic of Chinese nature is permanence. The play we see here is just the same as we might see in San Francisco, Canton, or even Pekin. The fad of the Chinese is constantly to produce historical subjects and, as no females are allowed on the stage, it is particularly amusing to see men take such characters as should belong to women, though it must be confessed that in voice and gesture they are extraordinarily successful. In Shakespeare's time, the same sentiment prevailed in England. Boys, dressed in women's clothes, were used upon the stage, and it was not till the reign of Charles II. that the female sex was absolutely and freely represented in Thespian exhibitions. In this theatre the performances are given from nine in the morning until ten at night; they consist of scenes representing the history of China, with the most curious kind of love-making that man ever looked upon, mingled with gore and slaughter in a strange dime-novel kind of manner. We had the pleasure of seeing the performance in which a Chinese sovereign was jealous of his wife, and in order to make it impossible for her to wander far from home, had obliged her to bind her feet in the style common to Chinese fashionable people. The war scenes are peculiarly gory; the killing is entirely out of proportion to the number of persons engaged in the battle; in fact, killing seems to be a sort of morning luxury to the Chinese. Having looked upon this play, which seems too serious almost to be called play, we passed to the second story, which is a Joss house, and contains the figures of the gods worshipped by the Chinese. The pleasing feature of this exhibit is, that all the tortures of the infernal regions are faithfully represented in the most savage manner. If it was intended, by this display, to harrow a man's feelings, the effort is extremely successful, for all the torments and tortures that could possibly be applied to a human being are represented here. One thing, however, is of great value to us, namely, pictures, scenes of China, showing her commercial and social life. We have here, also, a very attractive bazaar and café, in which various articles of Chinese manufacture are for sale, with beautiful furniture made of ebony, inlaid with mother-of-pearl. Chinese dishes are served here to those who wish them,



Copyrighted by the World's Columbian Exposition.

Chinese Theatre.

ALASKAN INDIANS.

In this picture we see a group of Alaskan Indians who, by the purchase of the territory of Alaska, have become citizens of the United States. There are about 15,000 of them in all, but they bid fair to become extinct in a short time, as they learn the vices without the virtues of the white man. They are a very treacherous, discontented people, in this respect differing materially from their compeers, the Esquimaux. The oddly-decorated pole seen in the background of the picture is what is called a totem pole, and answers the same purpose as a genealogical tree, or a family record does with us. The ancient Alaskans had an almost superstitious reverence for these poles, and made it a point of honor to know how to read the emblems upon them. But this art is now dying out. The younger generation has no family pride, and even most of the older men and women cannot read the old tribal records. Many of these poles have lately been collected for the Smithsonian Institute, in Washington, D. C. Besides the 15,000 Indians and a few Esquimaux, there are now about 8000 whites in Alaska. It covers an area of about 514,000 square miles, and was purchased from Russia in 1867, for a money payment of $7,200,000. It can never prove a great agricultural country, on account of the cold climate, which seems favorable only to native grasses and berries which abound. It has, however, wonderful forests, which grow as far as 2,000 feet up on the mountains. These forests consist of cedar, birch, pine, larch and fir, which grow very large. There are also many wild animals, including elk, deer, several varieties of bear, as also fur-bearing animals, such as the fox, beaver, otter, ermine, marten and squirrel. The port of entrance and present seat of government is Sitka. It contains 15,000 inhabitants, and is the seat of a Greek archbishopric. There are also fortifications, magazines, and an observatory. It is thought that there are valuable mines in the interior, and it is not at all improbable that the government may prospect with a view to finding precious metals. Alaska is a great territory cheaply purchased. It remains for us to make the best we can of it. Just now we are having a little trouble about the seals on the Pribylov group, but these form a very small percentage of the revenue we may hope to gain from this acquisition.



Copyrighted by the World's Columbian Exposition.

Alaskan Indians.

CAPTIVE BALLOON.

Among the many unique delights of the Midway Plaisance, the Captive Balloon is not the least fascinating. It is found in a wide park or enclosure opposite the Dahomey Village. This park is charmingly embellished with fountains, shrubs and flowers, and is in itself a pleasant resting-place for those who are weary of the hurry and crowd without. The balloon is a fac-simile of that used in the Paris Exposition of 1889, and its popularity is undoubted, though the charge for an ascension is two dollars. The car will seat sixteen persons comfortably, and the height to which the balloon ascends is 1493 feet, or over two-thirds of a mile. Three ascents an hour can be made in fair weather. It is said that last year the managers confined the ascent to 1492 feet in honor of Columbus, who discovered America in that year. Whoever has the good fortune to go up in that balloon will see a marvelous sight--in fact, obtain a bird's-eye view of the entire Fair. Beneath lies a miniature world; the swarthy son of Dahomey stands sentinel over his village on a platform resembling those in his native land; the grotesque Chinese Temple lifts its two six-storied spires, as if it wanted to be taken up bodily; while, like a sturdy giant, the great Ferris Wheel contests the height; the entire length of the Plaisance is in view; Cairo's busy street, where grunting camels and sleek donkeys mingle with the curious throng; the quiet little village of the South Sea Islanders, Old Vienna, and the German Village—in fact, all lies plain before you. In the distance, you see the great buildings of the Exposition. Domes, towers, spires, winged Victories, bathed in light, waters flashing in the rays of an unclouded sun; so beautiful is the view that it seems hardly real. We are floating over fairy-land. We lean over the car and try to drink in every detail of that wonderful view, till we feel ourselves going down, and still down, nearer and nearer the scenes below; till, at last, with a sigh, we feel ourselves once more on terra-firma; yet that one vision is worth a month of tamer life. Within the Park, we find the Grand Plaisance Restaurant, capable of seating three thousand persons, and turning in thither, we refresh ourselves and think of the good time coming when man shall have discovered the art of flying, and we may all ascend the trackless air.



Copyrighted by the World's Columbian Exposition.

Captive Balloon.

"Tramp, tramp, tramp, the boys are marching." Their serried ranks stretch far down the Plaisance. On they come with the steady tread of veterans inured to war. They are a splendid lot of men, not done up in buckram and cotton batting, but lithe, strong, flexible. Our hearts bound within us as we gaze on them. We do not wish war with any nation on earth, yet, if the time should come, we feel that here at least we have fighting material equal to any in the world. This is not at all wonderful. Looking into the faces of the marching men, we see a mixture of races, truly wonderful. There is the spirited Irishman full of physical and mental activity, every muscle of his supple body keeping time to the martial music, and his eyes bright with suppressed excitement. Close by him marches the ruddy son of the Northland, strong, upright, valiant, a good man to meet as a friend, and one to be feared in the clash of battle. Many of these men are Germans, sons of the gallant band led by Hermann in his attack on the legions of Varus. The earth shakes beneath their tread. The stirring notes of the band quicken the heartbeats of the multitude; cheers are heard on every side as the chivalry of Illinois moves on, amid as strange surroundings as a campaigning army ever saw. On one side we see old Vienna, its gables and balconies forming an odd architectural jumble. On the other, the Chinese Temple, with its two curious towers. We wonder what the denizens of the old world think of these men marching past their temporary homes. On every hand the soldiers are greeted with brotherly acclaim. The subjects of Franz Josef and Kaiser Wilhelm lift their hats and cheer in concert with Turks, Algerians and Persians. The Asiatics are less demonstrative. Mild-eyed Javanese, swarthy Malays, and impassive Chinamen gaze dreamily on the scene, and all seem to feel that, though America may possess a vast military force, and though her sons have a special aptitude for military training, it will be used only for defence and never for aggression. March on, brave boys! we delight in your strength and gallant bearing, and we know that should the day ever come when the land needs your service, you will prove that your valor is equal to your discipline and soldierly appearance. The nation that would strike at us with such defenders must indeed be bold to temerity.



Copyrighted by the World's Columbian Exposition.

Illinois Militia.

This visit of Princess Eulalie to the Midway Plaisance was sufficiently unusual to call out all the enthusiasm of the multitude. The great avenue was thronged to welcome the Spanish Princess. Even in her own land the demonstrations of loyal affection could not be more hearty. We feel that the Queen Regent of Spain did a very graceful act in sending as her representative a princess so charming and affable. The hearty manner in which she enters into the pleasures afforded her, and her undisguised admiration for the nation of which she is the honored guest, have won all hearts. We do not exclude her princely husband in this tribute. We have been fortunate also in entertaining the Duke de Veragua, a lineal descendant of Christopher Columbus, and the bearer of many of his titles and dignities. In reading of the great Admiral he seems so far removed from us that we are apt to look upon him as almost a myth, but this man bearing his name and instinct with his blood, brings Columbus very near to us. We feel that the centuries are short after all, and that all history is, as it were, the record of a day. The Sultan of Johore has also visited us, and though his principality is small, his appearance among us, and the little company established by his people, make us feel that this is a great World's Fair indeed. In many countries it is thought that the citizens of a republic have a natural hatred for sovereigns, but we have shown that, while we regard government "by the people, of the people, and for the people," as the best, we know how to honor and even to love those who represent the government of other countries, especially when, as in the case of the Princess Eulalie, they take us as they find us, and do not expect to be surrounded by the pomp and circumstance of Courts. We have been through the great Exposition; we have transferred its glorious buildings to our pages, and set before you its stately and charming statuary; we have taken you by the hand and shown you its marvelous exhibits, and we have wandered together through its villages, and looked into the faces of strange races; we have dreamed beside the lake, and viewed together the glory of night, made more glorious by the mysteries of fire; we have missed no corner where an object of interest could be found, and so we leave you, hoping to meet again in friendly companionship.



Copyrighted by the World's Columbian Exposition.

Princess Eulalie

Syriac
94-B775a

THE GETTY CENTER
LIBRARY

